

American Art News

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A VANDERLYN ARIADNE SOLD

A smaller, but still large replica of the well known reclining semi nude figure of "Ariadne" by John Vanderlyn, said to be the most beautiful and graceful figure work by an early American, long in the Pa. Academy in Phila. has just been sold by the owner, Mrs. Katherine Stevens Vroom, to a collector.

The picture just sold has an interesting history. When the late Commodore Stevens built one of the largest and finest of his fleet of Hudson River steamboats in the early years of the XIX century, he was so impressed with the beauty of Vanderlyn's "Ariadne" that he commissioned the artist to paint a slightly smaller replica to adorn the main stairway of the new boat. The picture however was never placed on the boat, and was inherited by Mrs. Vroom from her ancestor, Commodore Stevens.

SCHIFF BUYS FRAGONARDS.

Mr. Mortimer L. Schiff has become the possessor of six notable Fragonard drawings, principally landscapes, which have been sold by Mr. Jacques Seligmann, 705 Fifth Ave., for the reported price of \$60,000.

These drawings were formerly in the art collection of Sigismond Bardac, of Paris. A portion of the Bardac collection was purchased and brought here by Mr. Jacques Seligmann in January.

Although no statement was made by Mr. Seligmann concerning the sale of the Fragonard drawings, it is known that they were among the art objects included in his purchase, and they were secured by Mr. Schiff upon their arrival here. According to advices from Paris, Sigismond Bardac has disposed of most of his art treasures. His Gothic sculptures and Limoges enamels were sold, it will be recalled to the late J. Pierpont Morgan by the Seligmanns.

VALENTINER QUILTS MUSEUM.

Dr. Wilhelm R. Valentiner, Curator of Decorative Art of the Metropolitan Museum, has resigned his post in order that he may devote himself to the service of his native land, Germany. He is now a soldier in the German army, having been wounded and twice decorated for bravery in action in the Vosges.

ARTISTS BREATHE EASIER.

The dismissal this week in the Supreme Court of the complaint in the suit brought by the receivers of the defunct firm of Mills and Gibb against the well-known art critic, Mr. Charles de Kay, to recover \$1,000, a personal loan from Mr. William T. Evans to Mr. De Kay, paid by a cheque drawn on Mills and Gibb, a corporation of which he was President, by Mr. Evans, on the grounds that he had no authority to cheque out funds of the Corporation for his personal uses—probably disposes of a number of pending and similar suits against well known American artists who had sold pictures to Mr Evans and received payment for the same in similar cheques.

This news is not only gratifying, but restores confidence in our courts and judges among the men who felt that the bringing of these suits against them was a rank injustice.

FRIEDSAM BUYS OLD MASTERS.

Mr. Michael Friedsam has recently added to his superior and growing collection of pictures, three Old Masters, which he secured from the Kleinberger Galleries. A "Portrait of a Man," by Franz Hals, 29 inches high by 22½ inches wide, was formerly owned by an English family and is reproduced in Dr. Bode's work on the painter. "The Maid Servant," by Pieter De Hoogh, 20 inches high by 24 wide, a typical Dutch interior with a comely maid servant waiting on her master, who is seated at a table. The work is in every way thoroughly characteristic in the skillful rendition of reflected light on gray walls, of the details of costume expression and accessories.

The picture was formerly in the collection of Von Hellsleuter of Paris, and also in Col. Bire's collection, in Brussels, 1841, and in Mr. Arnold's collection in 1857. The "expert" of the Royal Museum of Brussels, J. H. Heris, gave a letter to Mr. Arnold in 1857, in which he attested its authenticity.

The third picture is a rarely fine example of Nicolas Maes, "The Lace Worker," 17½ by 20 inches, a comely young woman making lace with her little child seated in a chair beside her.

All three pictures are fine in quality and unusually good examples.

THE HAGUE MESDAGS SOLD?

According to a report from Denver, Colo., Mr. J. E. Henson, of that city, has completed negotiations for the purchase of the famous Mesdag collection at the Hague for a group of American collectors, and for a sum stated to be approximately \$500,000.

The collection was formerly housed in the home of the banker, collector and painter, the late H. W. Mesdag, near the famous Peace Palace.

SARGENT BUYS MORE ART.

John S. Sargent has just purchased from the Kelekian Galleries, 709 Fifth Ave., a portion of a large XVI century Ispahan rug, said to be an unusually fine example of the weaver's art.

The ancient rug is described as a royal XVI century piece, and is on rose ground with floral patterns.

Mr. Sargent has also acquired a XVI century Arabic tomb cover from the same

SELIGMANN SELLS A HOUDON.

A rare statue in bronze by Houdon, "La Frileuse," or the "Shivering Girl," signed by the sculptor and dated 1787, has just been acquired by an American collector for his private art collection, from Mr. Jacques Seligmann, of 705 Fifth Ave., for the reported figure of \$170,000.

The statue, an exceedingly graceful figure, represents a shivering girl, and was exhibited in the Paris salon, in 1787, from whence it is said to have passed into the possession of the King of Prussia, although this has never been proven.

Lady Charles Dilke in her book on Houdon, describes the work, and says she had searched for it in all the important European collections, and especially in the Royal collections of Germany, but without success.

The statue, however, came again to light in the Richard Wallace collection, purchased by Mr. Seligmann in Paris, three years ago. This rare collection of art objects, as will be recalled, passed into the possession of Sir Murray Scott, who was Lady Wallace's heir, and Sir Murray Scott left his entire estate to Lady Sackville West, from whom Mr. Seligmann purchased the collection for about \$2,000,000.

The Houdon figure is in dark brown bronze and of large dimensions, measuring about fifty-four inches in height, and has been sold, as said above, for \$170,000. It is notable for its beautiful modeling and is mounted on a circular base. Mr. Seligmann, who recently brought the statue with him from Paris, refuses to disclose the name of the purchaser. Houdon, made the same statue in marble, which is now in the Musée de Montpellier, France. In the marble figure, which is entitled "L'Hiver," he added a drapery, which falls from the waist at the back of the figure, evidently with the idea of making it more solid and to prevent it from breaking. No other example of this statue of the same size is known to exist. That in the Louvre is a much smaller replica. The "Shivering Girl" is the first example of the sculptor's art to arrive in America this season, although last year, as has been told in the ART NEWS, Mr. Henry C. Frick acquired the fine bust of Mme. De Cayla, and also a bust of Comtesse de Jaucourt, attributed to the French sculptor.

The present work is a notable acquisition to an American collection, and an unusually fine example of the art of Houdon.

ART FOR WORCESTER MUSEUM.

It is announced that Mr. Phillip Gentner has acquired for the Worcester Museum, a rare Egyptian bronze cat, of the XVIII Dynasty from the Kelekian Galleries, 709 Fifth Avenue.

This antique bronze was found in a tomb near Luxor. A fragment of a Greek statue, in bronze, and showing a portion of a foot from an early statue, and part of the drapery has also been secured by the museum from these galleries.

The Museum also secured through Mr. William Macbeth and Messrs. Vose of Boston, at the recent Alexander Humphreys sale, Twachtman's "Rapids in the Yellowstone," Homer Martin's "Low Tide, Honfleur," and "Moonlit Pond, Honfleur," and Winslow Homer's "The Turkey Buzzard." Homer Martin's "Lighthouse at Honfleur" was purchased by Dr. Gentner of the Museum for his own collection.

A SCULPTURE COMPETITION.

The joint committee of the Beaux Arts Institute of Design and the National Sculpture Society propose as a subject for competition to be judged April 6 next a figure representing Civic Virtue for one of the four niches of the stair hall in the Municipal Building of Plainfield, N. J., a competition for a figure "Military Virtue" for the first niche having already been held. There will be some competitions also for the two figures to be placed in the two remaining niches. Details of the competition can be had from the Beaux Arts or Sculpture Societies.

Gallatin Writes of Manship.

Mr. A. E. Gallatin has written a critical essay on the sculpture of Paul Manship, which the John Lane Company will publish on March 15th. In addition to the essay there will be an iconography of Manship's works. The book, which is illustrated, is being printed at the Merrymount Press in an edition limited to 150 copies.

Mr. Manship's "Pauline" (his baby daughter) and "Centaur and Nymph," are in the permanent collection of the Metropolitan Museum.



"LA FRILEUSE" ("THE SHIVERING GIRL")

A statue in bronze by Houdon, recently acquired by a prominent American collector from Mr. Jacques Seligmann for \$170,000.

The report also states that about one-third of the collection, which includes something like 1,800 pieces, has been stored by Mr. Henson in New York. About two-thirds of the collection was left in Holland, owing to the difficulties encountered in transportation and high war tariffs.

Mr. Henson, it is said, will return to Holland as soon as he can, with a view to looking after the remainder of the collection.

Walter Douglas, who has been confined to his home in Morristown, N. J., during the greater part of the winter, is happily recovering.

galleries, which he has added to his private collection. On this tomb cover is an inscription in Arabic. Early in February it was announced that Sargent had bought several examples of Gothic art from these galleries.

MUSEUM GETS A RODIN.

A bronze reproduction of Rodin's "Le Penseur" (The Thinker) has been placed on view in the Cleveland Museum a gift to the museum from Mr. Ralph King and cast in Paris under the personal direction of Rodin.

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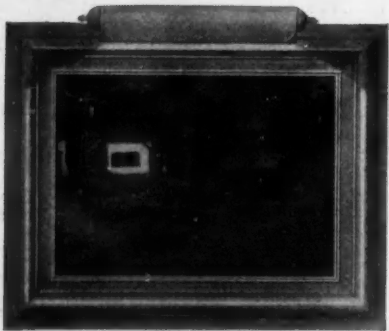
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ARCHITECTS HOLD REVEL.

The Architectural League of New York, which last year closed its annual exhibition in the Fine Arts Galleries, with a simulated outdoor garden fête in the Vanderbilt Gallery, arranged a more ambitious affair, to celebrate the close of this year's display, and on Monday evening last gave in the large Gould Riding Hall, adjoining the Fine Arts Galleries on the west, and to which entrance was effected from the Galleries by a temporary passageway through the dividing wall from the South Gallery—a fête and pageant, which in artistic effect and beauty was most successful. Save for the seemingly inevitable faults which accompany any entertainment of a dramatic or scenic character not managed by professionals the fête was only marred by tedious waits. These so wearied the spectators that comparatively few remained after midnight and the close of the fête, to enjoy the Bohemian supper of drinks served from a bar and cakes and sandwiches, also served from side tables, in the center gallery, and for a dance in the Vanderbilt Gallery.

The proceeds of the admission tickets at \$5 and from the sale of boxes for the fête, which was entitled a "Fete des Foux," were given to the Red Cross Society.

The artistic side of the fête, the incidental music the processions were, as said above, beautiful and recalled the Venetian Fête of four winters ago, and the "Ball of the Gods" of last winter, given by the Beaux Arts architects at the Astor Hotel. This artistic success was due to the ability and taste of the various committees on the fête, and the zeal of the participants, architects, painters and sculptors, who spared neither time nor expense in rehearsing and costuming. Too late and too little advance notice of the fête was given the public—as the press committee seemed to have fallen down, so that while there was a goodly throng present—all in costume, it was largely made up of the architects and their friends. Mr. Laurel Harris, who for many years has been the efficient chairman of the League Press Committee, did not serve during the exhibition this year, and although called in at a late hour to take charge of the fête press arrangements, while he did yeoman service, had not sufficient time to make even the art public acquainted with the beauty and attractiveness of the fête.

The announcement of the League prizes were made a feature of the mock tournament; Grosvenor Atterbury, personating the Count of Toulouse, calling out the names of the winners from his Royal Box. These winners, who received medals were John Russell Pope, that for architecture; H. A. MacNeil, that for sculpture and, Maxfield Parrish, that for painting. The amusing features were the mock tournament and the antics of the court jesters which had been well rehearsed and were well carried out.

An Artistic Procession.

The fête was opened by a procession which started in the Vanderbilt Gallery in the Fine Arts Building and passed into the Gould Riding Arena—through an archway which had been made for the occasion. The arena was decorated to represent a jousting field of the Mogen age.

In the procession, which entered the arena with heraldry and trumpets were the leaders in the various artistic guilds.

La Farge as Doge of Venice.

The Doge of Venice, enacted by C. Grant La Farge, was accompanied by a train that included Mrs. Frederick Y. Dalziel, Miss Mary Newport, Miss La Farge and others, and then came Miss Marjorie A. Curtis as the Queen of Denmark, accompanied by Albert Herter as the King of Denmark and a suite that included Mr. and Mrs. Edgar Selwyn, Mr. and Mrs. Gerome Brush, Mmes. John Carpenter and Everit Herter and Francis Markoe.

Mr. Grosvenor Atterbury as the Count of Toulouse, was accompanied by the Queen of the lists, Mrs. De Lancey Kane Jay, Misses Elizabeth Emmet, Nina Paris and Margaret Luce. Their ladies in waiting were Mmes. Felix N. Doubleday, and Courtlandt Nicoll, Misses Flora Whitney, Leslie Murray and Mildred Eddy. Esquires and men at arms with them included Felix D. Doubleday, T. C. Richardson, Jr., Francis Kinnicut, James S. Cushman, Campbell Higgins, Herman Huffer, Chester Beach, Julian Peabody, Julian Garnsey, Charles W. Leavitt, John Gregory, E. H. Denby, Archibald M. Brown and Francis Newton.

Following the royal group were the court musicians, dancers and troubadours, and a dance, the pavane, was given by Misses Florence Gayley and Katherine Chapin to a harp accompaniment by Miss Margery Clinton. Carlos Salzedo sang old French songs with an accompaniment of harps.

Festival of Fools.

There was a Festival of Fools, from which the entire entertainment took its title, after the royal parties had taken their

seats in the tiers overlooking the arena. Mr. David Bispham, attired as an abbot, entered riding a donkey and there was singing under the leadership of Kurt Schinder. In the boisterous throng that pressed about the gay abbot were Albert Herter, Francois Tonetti, Austin Strong, Birch Burdette Long, William Laurel Harris, Ernest W. Keyser, Breck Trowbridge, Frank Tuttle and others. Miss Lorraine Manville danced. A feature of the entertainment was the singing by the Schola Cantorum of "The Battle of Marignano," arranged by Mr. Schindler.

There was a mock joust, a caparisoned burlesque upon the old sport. The chief figures were Everit Herter, Orlando Rouland, H. D. Hale and Martin Justice.

After varied and picturesque revelry there followed a tableau of Joan of Arc. Miss Anna Hyatt, sculptress, appeared as Joan, in full armor, holding aloft the Stars and Stripes and riding a white horse.

At her entrance the audience rose and sang the "Star Sprangled Banner." Joan's heralds, in picturesque costumes, were Misses Maude Kahn and Malvina Hoffman, and Leslie Emmet and Clara Hyatt were esquires. Others in this cortege included Ben Ali Haggin, Harry C. Cushing, 3d, William E. Shepherd, Jr., C. C. Rumsey, Robert Aitken, Ernest Peixotto, Charles Nissen, W. Frank Purdy, C. C. Goodrich and Charles T. A. Miller.

The committee in charge of the entertainment, of which Mr. Grosvenor Atterbury was chairman, include Robert Aitken, J. Monroe Hewlett, Bassett Jones, Howard Greenley Horace Moran, Alexander Trowbridge, Ernest Peixotto, William Laurel Harris and Owen Brainard.

EXHIBITIONS NOW ON

Maxwell Armfield—An Original Painter.

Originality is the essential feature of an exhibition of some 30 oils and six in tempera, by Maxwell Armfield, a young English artist, now on at the Arlington Galleries, No. 274 Madison Ave., to March 3.

The painter in a foreword to the catalog says that "his aim is to present the essentials of things, so that people shall get a new view of them." He differs sharply with the "Modernists" in his expressed belief that "the use of the painter's tools is governed by laws as exact as those of music and mathematics," and asserts that "decoration is the great pitfall for the artist" and that "Art should reveal first and please second."

And yet the artist is, himself essentially a decorator and illustrator, and although his depictions of N. Y. City skyscrapers and streets scenes are mathematically and architecturally correct, and he gets a truthful impression of great height and proportion, he also unconsciously, if one is to believe that he practices what he preaches, obtains delightful decorative effects.

His technique is also original—thin color spread on coarse canvas in a low color key of tawny browns and chalky grays, so that his work must be viewed from a distance to secure its best effect. He divides his pictures now shown into an "English," "Italian" and "American" group, of which those of the first are perhaps the strongest, especially the "Pink Cottage," the "Mangold Field," with fine rendering of a cumulous cloud and sense of space, the breezy delightful "Suffolk Pier," so full of air and movement, and the charmingly decorative interior, "The Cat," a most skillful bit of painting.

The Holbeinesque half length portrait, "Man and Hound," is a striking study in expression, done in soft grays and browns; "The Lofty Cloud" is the best of the Italian, and "The Hudson Breeze" is a delightful landscape of the American group, while the N. Y. City scenes are, as said above, both impressive and decorative in effect.

Of the few works in tempera shown, the large "Foot Ballers," is good in color, has much grace of pose and drawing and abundant movement. Excellent also is a small half length portrait of a man, done almost in rich black and white. The artist's decorative sense is again proven in the white frames of his pictures. The work of Mr. Armfield is one to see and study, and his progress should be carefully watched, for the future promises well for him.

Carlton Chapman at City Club.

Carlton Chapman is showing a group of canvases at the City Club, through Mar. 12. The works make an interesting display, as they reveal the artist in many phases, landscapes, marines, shore pictures, boat subjects, etc. Of more than usual interest is "Leguin Island," a fine sea piece, with the island in the dim distance, evidently one of his latest works, lovely in color, and with good movement of the waves and a fine sky. "Chase of the Belvedere" is full of action and typical knowledge of the subject. "Anchored for the Night, U. S. Fleet at Monterey, 1846, Taking Possession of Cal."

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The Anderson Galleries

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is of historical interest. The "Coast of Maine" is strong and good in color, and "Mission Valley," a landscape, has both poetry and realism. "A View of San Diego," "Waiting for a Breeze," "Indian Summer" and "Treasure Island" are among the best works in the display.

The art students of America are planning an exhibition at the Wanamaker galleries, to begin March 6. Thousands of works will be on view, and the art public can thus decide who are to be the future artists of America. Three prizes have been donated by Mr. Wanamaker, who has "invited" the exhibition and defrays all expenses.

Miss Phyllis Howes (Mrs. Douglas), an English miniature painter, recently arrived from London and will take a studio here, where she will give lessons as well as paint. Miss Howes has been an exhibitor at the Royal Academy, London. She is now at the Van Cortlandt, 142 W. 49 St.

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Joyous Pictures by Borgord.

An exhibition of 26 oils, all high keyed, sunny and joyous, is now on at the Milch Galleries, 108 W. 57 St., through March 20. Martin Borgord, Norwegian-American, is the painter, and in times like these, when nearly every phase of the world's art reflects the stress and strain under which all art is forced to labor, for a man to paint a group of canvases that breathe of nothing but gayety, sunshine and happiness, is an achievement indeed. The display proves the man's great ability to subordinate all other emotions to his art. The works are full of the joy of living, beautiful in color, designed with exquisite taste and possessing withal a thoroughly personal charm, and they carry a message of joy that cannot fail to meet with response.

Many of the works were painted at Old Lyme, Conn., last summer, when the artist was making a few month's visit to America, and painted out of doors and sincerely and sympathetically. The subjects include "Among the Laurel" with good tonal qualities and distinctive charm. "In the Boudoir" which depicts a well drawn and finely modeled figure, painted against an appropriate background and accessories, "Blue and Gold," a still life study, a remarkable composition, "In Miss Florence's Garden," a distinctive Lyme subject, and "Under the Pergola."

Borgord paints flowers with understanding, notably "Chrysanthemums," "Autumn Flowers," "Laurel" and "Spring." There is one Norwegian subject, "Village of Olden—Norway," with well painted snow and interesting composition, which shows the artist's versatility.

L. M.

At the MacDowell Club.

Following the Henri group of clever painters who closed their exhibition at the MacDowell club last week comes a display of younger artists, who although less practiced than those in the former group, show marked ability, nor does the present exhibition suffer by comparison. B. D. Betts, younger brother of Louis Betts, has six portraits all of which show unusual talent and promise him a place of importance equal to that now occupied by his capable brother. His last work is a presentment of Senator Joseph S. Frelinghuysen, an able work, with strong character and dignity. Not less interesting is his "Master George Knight," "Joan" and "Miss Quinn." Louise Hagen, evidently a Henri follower, displays talent in a group of portraits of which "Ruby" and "Portrait of a Young Girl" are the most attractive. George B. Shepherd has a good work in "Cafe L'avenue" and several small sketches are admirable. George P. Ennis who paints in broad, flat tones, shows considerable ability in several boat pictures "Tide Flats," "Eastport Wharves," "At Anchor" and "Mending Nets" are g

Cezanne at Arden Studios.

Now that a wave of "Modernist" exhibitions is sweeping over the Metropolitan art world, the thought that inspired the display of a dozen or more typical works by Cezanne now shown at the Arden Studios, No. 599 Fifth Ave., was a timely one. Timely in that a study of the display will convince many American art lovers who are laboring under the delusion that most of the so-called art, now shown in so many galleries is founded on, and follows, if it is not entirely inspired by Cezanne, that this is not only a grievous error but a slander upon this modern French master.

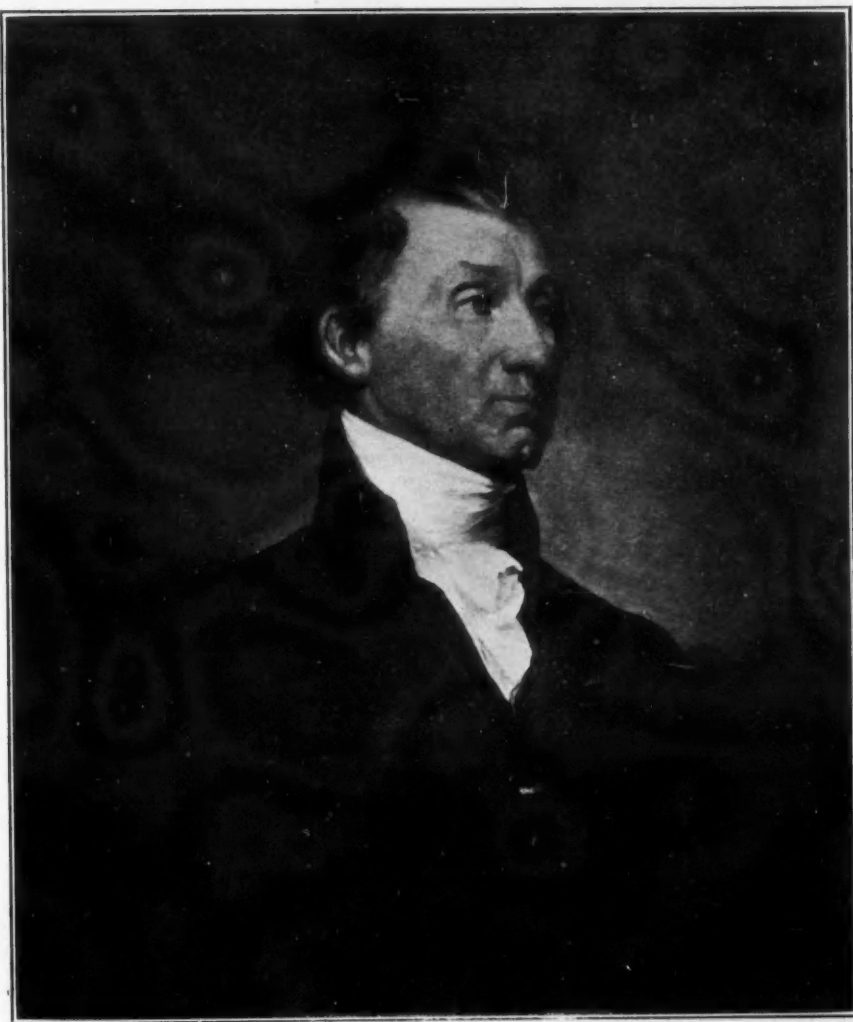
It would seemingly be impossible for even the warmest admirers of such "modernists" as the Zorachs, Max Weber, Stella, and even now and lamentably, Arthur B. Davies, to prove any connection between the virile sane, well, often rich colored and correctly drawn works of Cezanne, now at the Arden Studios, and the crude color, faulty drawing and expressionless and misshapen figures of the former (save Davies), painters.

Doubtless Cezanne inspired and has had the most compelling influence upon the "modern" movement in art, but he was himself a master and a sane one, and he did not disdain to evidence in his work the influence that such painters as even Hol-

Ryder. The works have been carefully selected and give an excellent idea of the technique of the artists and their range of method and subject. From Richard Miller comes his large oval portrait of a woman, shown at the last Winter Academy—with its fine expression, solid painting and charm of expression, a smaller canvas, "In the Garden," sunny and joyous his "Far Away Thoughts," again lovely in expression and full of sunlight and two other typical examples.

Charles H. Davis, now generally known as "the painter of American skies," proves in his "Mystic River," a stretch of sunlit country with a river in the distance, clear and fresh in color, and fine in composition, that he can paint other subjects than skies although it is good to see again his last Academy picture—that splendid soft blue sky with floating woolly clouds sweeping over it above a small strip of landscape at the bottom of the canvas. Very delicate are the greens in the "Spring Landscape."

Chauncey F. Ryder's examples are all in his best manner. Perhaps the "Early Spring," low in key and soft in color, with tender greens and a gray sky, will best please the visitor, but there is much quality and tender feeling in his two depictions of country roads. Altogether a refreshing, alluring display.



PRESIDENT MONROE

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Sold by Max Williams to a prominent N. Y. collector.

bein, (witness the portrait of Mrs. Cezanne), Delacroix and Manet had upon his art.

The examples now shown have been all selected to give a good idea of the range of Cezanne's palette. Here are several of his admirable still lifes of fruit and flowers and art objects, so true in form and color so compelling in their verity. Here are two portraits, a small head of a man and a three-quarter length standing presentment of an old sailor, so virile and so true in expression that Manet could hardly have surpassed them, and here also is the large panel in which a bronzed nude youth bears through the waves a nude and fainting maiden. Did Delacroix, who comes at once to mind in this work ever paint flesh and give the impression of movement and action, better? What a study in anatomy are the two figures!

No—Cezanne was Cezanne and many of those who in this fair land and elsewhere falsely proclaim themselves his followers are not following this true art god, but some strange one of their own distorted minds.

Three Modern Americans at Macbeth's.

There are now on view at the Macbeth Gallery, No. 450 Fifth Ave., to March 12, five representative examples of each of those strong modern American painters, Richard Miller, Charles H. Davis and Chauncey F.

Early Americans at Ehrich's.

There are shown at the Ehrich Galleries to Mar. 17, two portraits each by Gilbert Stuart and J. S. Copley, a "Port Hole Washington," by Rembrandt Peale, and a Duplessis portrait of Franklin. In a brief appreciation in the catalog the Messrs. Ehrich say that owing to the increased demand for works by the early American masters they have found it impossible to give the annual comprehensive display of these works, which was formerly an annual season fixture at their galleries.

The quality of the present delightful little display far more than atones for its small size. The two examples of Gilbert Stuart, the oval bust portraits of Mr. Webb, Sr., of Donegal, Ireland, and of his son, both, of course, of his English period, are as fine a pair of Stuarts as have been shown in many years, life-like in expression in his best manner, and delicious and typically true in color.

Seldom, if ever, also is John S. Copley seen to such advantage as in his three-quarter

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length standing dignified presentment of Dr. Alexander Shearer of Limerick and his double half length seated presentment of "Mrs. Shearer and Daughter," the latter afterwards Lady Warren. These are also, of course, of Copley's best English period and the first was evidently painted *con amore*, as D. Shearer aided the artist in his art studies in England. So finely drawn, so true and good in color and so striking in expression are these works that they will surprise even Copley's warmest admirers, and should greatly enhance his fame in this country.

The "Port Hole" portrait of Washington by Rembrandt Peale is one of the several like presentments of the first President which are the best work of the artist. The Duplessis portrait of Franklin—that marvel of character rendition and fine flesh color is too well known to need description. There is hung with these works, although not cataloged, a most interesting quarter life size group portrait by Benjamin West, in his best manner and rich in quality.

Salmagundi Honors Brush.

George De Forest Brush was the "Honor Guest" of the Salmagundi Club at its annual "Honor" dinner at the Clubhouse Tuesday evening last. There were some 100 members and guests present. Ballard Williams presided and remarks were made by Eliot C. Clark and Thomas G. Cleland. George Mitchell the composer gave a musical program, and Dr. Leo Mielziner recited a parody on the "Psalm of Life."

Korbel-Beyer.

Justice Victor J. Dowling married on Monday Miss Hilda Beyer, an interpretative dancer, and Mario Korbel, the sculptor, N. Y. in the Appellate Division court house. The bride was attended by her mother, Mrs. L. Beyer, and the bridegroom by his friends, Ralph Pulitzer and Walter D. Goldbeck the portrait painter.

Because of the current exhibition of Mr. Korbel's work at the Gorham Co. the couple have deferred their honeymoon until today when they go to Palm Beach and Cuba.

Bertha Menzler Peyton, who paints the Arizona desert and the Grand Canyon with much skill, is to have a "rotary" exhibition, beginning next week at the Chicago Art Institute and going thence to Milwaukee, and later to the Syracuse Museum. This clever artist displays an innate color sense and a sympathy with her subjects that entitle her to earnest consideration, and her exhibition, which will consist of about fifteen canvases, is sure to receive a warm welcome from the cities in which it will be shown.

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ENGLAND BARS ART WORKS.

The recent ban placed by the British Government on the importation of all art works, and which will probably be followed by similar action by the French and Italian Governments, seemingly attracted only languid attention in the American art world. What an emphatic proof of the truth of the old adage, "it makes all the difference whose ox is gored." Suppose American art dealers and collectors had read the other morning, "United States bars art importations"—and it may be said that such news may come under present conditions any day—what a howl of protest and despair would arise. Fortunate it is for the American art world in that this country, and not Europe—is now the world's art mart.

We note that American art publications, of over sixteen pages, are also barred from Great Britain by this recent order, and while we narrowly escape, it is gratifying for us to know that our many British subscribers, readers and patrons will still be able to obtain the Art News, and thus keep posted on what is happening in the American art world in these troublous times.

THE PHILA. ART SCANDAL.

We treated the present agitation as to the validity of certain historical portraits in Independence Hall, Philadelphia, rather lightly last week, both because the questioning of a few of the portraits there is not a new story, and also because, from the somewhat hysterical and lengthy stories in the Phila. dailies we were, with the art public of that city, somewhat confused in mind and inclined to regard the matter as simply another one of those political rows for which the Quaker city is famous, and which its inhabitants appear to so much enjoy.

But the agitation has so "agitated" that the matter has become one that does not concern Philadelphia alone—but the Nation. If the statements published in the Phila. dailies are only half true, someone has evidently not only "blundered," but worse. It hardly seems credible that the "Cradle of Liberty" should have held to its bosom for now many years, the false visages and forms of some of the "Signers," of founders of the Nation and of eminent Frenchmen who aided and sympathized with us in our Revolution.

From the murk of the battle still being waged there emerge two prominent figures—those of Charles Henry Hart, the authority on early American historical portraiture, and Albert Rosenthal, a well known Phila. portrait painter, and who also is more or less acquainted with early American portraiture. Mr. Hart is accused by Mr. Rosenthal and his many friends of having instigated the present trouble, but it would appear from Hart's frank statement, published elsewhere in our columns today, that his only part in the matter was a reference in a Paper on Historic Portraiture, read by him to the Historical Society of Charleston, S. C., some years ago, and there is no evidence that he has been active in any way in the matter since that time.

Mr. Rosenthal's statement, also published elsewhere this morning, is also frank, and would seem to acquit him of any guilt in the matter, while his friends point to the fact that an artist who accepts honestly a commission to paint the portraits of a number of dead worthies, must so paint them from the best records and materials he can find, originals by other hands, prints, miniatures, and even silhouettes, or better, daguerreotypes, if such there be extant. He is not in any way to blame, so his friends assert, if he frankly acknowledges, as Mr. Rosenthal has done, his sources of information and the material he found to work with.

It would seem that some personal, probably political, spite is behind this present agitation. It is to be welcomed, however, if, as seems likely, it will clear the walls of Independence Hall of any "fake" portraits.

THOSE PHILA. PORTRAITS.

"The political feature of the controversy now raging in Phila., over the validity of certain of the historical portraits in Independence Hall," says a writer in the N. Y. Times, "has just been emphasized by the enactment of an ordinance by the City Council creating a new political body to take over the jurisdiction of all the pictures and relics in Independence Hall, thereby ousting the official Art Jury which is now examining the portraits to see what ones should be thrown out as spurious or otherwise unfit. Something over thirty have been marked for elimination so far, and the work is hardly under way. In the meantime the ordinance, which would block this work and put Independence Hall and its contents more under the control of the city politicians than at present, awaits the approval of the Mayor. Philadelphians, in various organizations and as individuals who have any regard for the sacredness of the country's chief shrine of patriotism, will make a vigorous fight against the measure."

"The fact that the investigation seems to have taken the form of a personal drive against an individual artist is regretted by the Art Jury, for nothing of the sort was intended. Some of the portraits have been under suspicion for years, and now is a good time to get at the facts, if possible, for the interior of the building is being

renovated and repainted and all the pictures, good, bad, and indifferent, true and false, are stacked up on the floor, where it is easy to get at them. How many of them will be returned to the wall is more or less of a burning question. It is significant that the catalog of the collection has just been withdrawn from public sale. The vacancies in the collection after the work of elimination is completed will be filled by framed tablets in memory of the men whose supposed pictures have been removed, uniform in size with the portraits that are left."

"Referring specifically in this report to pictures in Independence Hall Mr. Hart said: 'A wholesale deception of a serious character was perpetrated something over a generation ago, for the gratification of a very honorable gentleman residing in New York, who had no intention to impose upon anyone, but who wanted effigies of all the signers of the Declaration of Independence, although of a number of them there were no authentic portraits known. But this apparently insurmountable obstacle was overcome and in due time there appeared etched portraits of H. B. Hall of Francis Lightfoot Lee, William Whipple, George Taylor, James Smith, Lyman Hall, John Hart, Caesar Rodney, Button Gwinnett, John Penn, Benjamin Harrison and Carter Braxton, which today are looked upon by the uninitiated as genuine portraits. What is most deplorable in this connection is that fake' portraits of at least four of the signers of the Declaration have gained admission within the sacred portals of the room where the document was adopted. On the walls hang effigies, recently admitted, inscribed with the names of John Hart and of George Taylor, neither of which has the slightest warrant of authenticity, while others of William Whipple and Benjamin Harrison have been there a long time without any better warrant."

Statements of Hart and Rosenthal.

Editor AMERICAN ART NEWS:

Dear Sir: In your story of the "Phila. Art Scandal" in last issue you say that I have named "the portrait of George Ross by P. F. Wharton after Benjamin West" as unauthentic. This is an error. I have made no comments or communications upon the Independence Hall portraits to anyone, except to Mr. Wilfred Jordan, the Curator of the Hall, in answer to his official inquiries in regard to the portraits mentioned by me in my monograph on "Frauds in Historical Portraiture or Spurious Portraits of Historical Personages" published by the government in the Annual Report of the American Historical Association for 1913, and the George Ross is not among them.

Indeed I have never before heard this portrait questioned. It is one of those engraved for Sanderson's "Lives of the Signers," all of which have always been accepted as true portraits for the very good reason that when that publication was begun, with the portraits, in 1820, there were many persons living who had known all of the signers personally, including three of the most distinguished signers, John Adams, Thomas Jefferson and Charles Carroll of Carrollton, who could and would have called a halt to the perpetration of any such error as the publication of false portraits of their colleagues and friends. In addition to this George Ross was a resident of Lancaster, Pa., when Benjamin West painted his earliest portraits there and Ross was a man whose portrait West would be most likely to paint. The original canvas also was shown at the Lancaster Art Exhibition in 1912, by the great-grandson of the signer, as the signer's portrait. I can see therefore no reason to question the authenticity of the portrait of George Ross. You also refer to Sully's portrait of Lambert Cadwalader "not being in the Sully Register," (edited by me) as though that rendered the portrait doubtful. You will recognize that a portrait not being in the Register only affects its authorship and can in no wise affect the authenticity of the portrait, which might be by another hand. In the present instance the portrait is by Thomas Sully and is of Lambert Cadwalader. It is true that Sully has not entered the portrait in his autograph register, but, unfortunately, he did not enter many other portraits that he painted as I specifically state on page eight of the Register, "he did not record all of the portraits that he painted" and emphasize again on page 184, by a list of "Portraits not entered in the Register." In December, 1914, I made a careful study of this portrait of Lambert Cadwalader, at the home of its owner, Mr. Richard M. Cadwalader, Phila., and there can be no question but that it was painted by Thomas Sully, circa 1808, when General Cadwalader was sixty-five years of age. It is too bad to have spurious portraits of anyone at any place, but certainly genuine authentic ones should not be carelessly besmirched.

Charles Henry Hart.

New York, February 26, 1917.

A Statement from Mr. Rosenthal.

Editor AMERICAN ART NEWS:

Dear Sir: On Dec. 11, 1915, Mr. Wilford Jordan, Curator of Independence Hall, wrote to the Director of the Versailles Museum (France), giving a list of and asking information concerning the originals of portraits of officers of our French allies in Independence Hall, stating that they were all painted by me.

In his answer, the Director mentioned those he found in the Versailles Gallery, and expressed his lack of knowledge as to the whereabouts of the others.

In early September last a representative of the "North American" of Phila. called on me, stating that he was informed that quite a number of the portraits of the French group that I had placed in Independence Hall were what he called "fakes." His information, I discovered later, was based upon the letter from the Versailles Director, received from Mr. Jordan, those unknown at Versailles being necessarily "fakes."

Mr. Hicks, acting as Chief of the Bureau of City Property of the City of Phila., appeared before the local Civil Service Commissioners, asking for an increase of salary for Mr. Wilford Jordan, Curator of Independence Hall, basing his reason for the increase upon the success Mr. Jordan had in discovering "fake" portraits in the group of French officers in Independence Hall, saying that he had conclusive evidence.

The "North American," notwithstanding the exact information given it in September last, attacked me in its columns, on the basis of this letter to Mr. Jordan and Mr. Hicks' statement before the Civil Service Commissioners.

My letter to Mr. Hampton Carson, published in the Phila. "Public Ledger" of Feb. 18, last, which I enclose, and my letter to Director Datesman, of Feb. 23, 1917, complete the story up to date.

Albert Rosenthal.

[Mr. Rosenthal's letter to Mr. Hampton L. Carson, Chairman of the Independence Hall Commission, Published in the Phila. Leger of Feb. 18 last, to which he refers in his above statement to the Art News, is too lengthy to be published in full in our crowded columns, but a condensation follows:—Ed.]

Mr. Rosenthal states that he painted the portrait of Custine at Versailles from an original by Court, that of D'Aboville from an original owned by Count D'Aboville, Chateau Touane, France (who sent the original to him in Paris), of Armand, which he copied from the original by C. W. Peale, owned by the Pa. Historical Society, Bougainville from the original owned by Countess St. Cauveur-Bougainville, in her Paris apartment, Dillon from an original at Versailles by Belloz, Dumas from an original at Versailles by Mme. Desmos, D'Estaing from Lebrun's portrait at Versailles, Fersen from a photograph of an original owned in Sweden, Gouvion from an original bought at the artist's Paris studio by a descendant, M. Cordier of Toul, France; Guichen from an original at Versailles by Guerin, Lauzin from an original at Versailles, Louis XVI from the well-known original at Versailles, D'Noilles from a contemporary print given the artist at the Chateau Maintenon, France, by the present Duke D'Noilles; Rochambeau, the elder, from the original miniature owned by the Countess Rochambeau; Triville from the original by Rouget at Versailles, Vergennes from an original at Versailles, and Viomenil from an original by Laval at Versailles.

Mr. Rosenthal states that he did not paint the portraits of the Chevalier du Chambray, which is an original by Charles Willson Peale; of Chastelleux and Dupontail, which he also states he believes are by C. W. Peale, William Henry Luzerne and Volney. He also states that he purchased the portrait of Du Plessis from the Marquis du Plessis of the rue Vaugirard, Paris.

Mr. Rosenthal then says: "The foregoing information is from my original notes made in France, and with them I have my original colored sketches and photographs of all the originals of which I made copies. I have no comment to make on the necessity of so far-reaching an inquiry; for the information I am sending, I believe, is already on the minutes of the proceedings of your Commission."

"That the authorities of Versailles should be in ignorance of the existence of many of these portraits is due entirely to the fact that no effort has been made as yet to develop in France a group covering the French contribution to our War of Independence."

"I suggested to M. de Nolhac, the conservateur of the Versailles Gallery, the propriety of such a group for France, the idea of which he seemed to approve. I offered to add such Americans as he would decide upon."

LONDON LETTER.

London, Feb. 21, 1917.

The loan of their family pictures to the National Gallery by the Dukes of Buccleuch and Westminster has led, as I expected it would, to an impassioned protest from Sir Claude Phillips, who is amazed that after all that he has written on the subject of exposing important works of art to the risk of damage by Zeppelins, it should be possible for private owners to transgress in this respect! The matter, he considers, should not be one for individual responsibility, but should be under the direction of the state on behalf of the nation, and he is persistent in his warnings that the ducal treasures should be placed beyond the danger of annihilation. Whether or not we have been unduly lulled into a sense of false security, it is difficult to say, but certainly Sir Claude's voice is at present as that of "one crying in the wilderness!"

Charles Sims' "Seven Sacraments of Holy Church" are now on view at the Dowdeswell Galleries, and are an exceedingly interesting study for those who appreciated his work when it was all concerned with joyous, fantastic, elfin imaginings of which the entire irresponsibility was one of the principal charms. In a way, Mr. Sims' ingenuous grace fits him particularly well for dealing with a subject of the present description, in which anything not wholly spontaneous and free from affectation, would be sadly out of place. Indeed this series of paintings is a wonderfully expressive achievement for a 20th Century artist, and has much of the simple-hearted faith of the early Italian painters. His figures are not of this earth, but are rather humans that have lived in a rarified atmosphere, they are formed after no accepted convention, but are figments from the brain of a poet and a mystic. Nor has Sims neglected the decorative aspect of his subject, to which he has done full justice, not hesitating to make use of strong color effects and striking contrasts. I do not know whether he had the adornment of any particular chapel in mind, when carrying out this work, but I should much like to see it placed in surroundings sympathetic to it.

Further gifts to the Red Cross Sale at Christie's since I last wrote, have been: those of famille rose and famille verte plates from Mr. Philip Agnew, an antique necklace with rose diamonds from Miss Joy Agnew and Valpriese's "Venetian Gambling Table" from Vickers Brothers. A mahogany clock has been given by Mr. Percy Webster and an early 18th Century repoussé gold watch by Delander comes from Mr. John Lee Warner.

Artists Protest National Gallery Bill.

Thirty-seven Academicians twenty-three associates and twelve representatives of other societies have sent to the Treasury a letter of protest against the National Gallery Bill, which has been temporarily shelved. They point out that the pictures which could be spared from the Gallery, would necessarily be those of little value, so that the benefit would be small and that the only substantial addition to the Trustees' funds would come from the sale of the Turner drawings, which they are of the opinion should not be divided. Personally, I can see but little objection to the proposal to exchange some of the Turners for works of which we have real need, for so great is the number that we possess that they are hidden away in their thousands and are practically never enjoyed by the public.

Dowdeswell Picture Sale.

The pictures at the sale of Messrs. Dowdeswell and Dowdesville's stock at Christie's did not as a whole fetch good prices. Several failed to realize their prices of former sales, a conspicuous instance of a slump of this kind being noticeable in the case of the Lorenzo Lotto Portrait, which in spite of the fact that it was accompanied by a letter of authenticity from Bernhard Borenson, fell as low as £120.15. On the other hand it must be pointed out that Pollaiuolo's "Christ at the Column" from the Browning Sale, which was purchased in 1913 for £500, was bought by Mr. Langton Douglas with Dr. Borenson's letter of authenticity for £840, an appreciable advance. The Portrait of a Girl, ascribed to Titian and generally known as "The Lacemaker," which figured in 1912 in the J. E. Taylor Sale, and the original cost of which was £3,780, went for as little as £162.15. Among the modern work, Augustus John's effective portrait of a woman brought 170 gns. The volumes belonging to the firm's art library, made good prices.

At the end of the first week of May Christie's are to revive the custom of allotting to the date of the Academy Private View a sale of particular interest. This year it is to be that of the pictures and drawings collected by the late Sir Joseph Beecham. The collection is rich in Morlands, Constables and Turners and contains also a fine Crome and other excellent examples of the British School.

L. G. S.

Etchings at National Arts Club.

A contemporary and retrospective exhibition of etchings by American artists, under the auspices of the American Institute of Graphic Arts, is on at the National Arts Club to March 23, and even a cursory view suffices to convince one of its excellence. Never before has there been such an important assemblage of the work of American etchers as in this exhibition, comprising 290 numbers, among which there are so many admirable and interesting plates to note that it is difficult to award the palm to any single work. One of the most attractive of these etchings is Donald Shaw MacLaughlin's "Song from Venice," exquisitely delicate in execution and composition. The same may be said of this artist's "On the Brenta," "Wayside Shrine," "Wind and Rain," and "Sunlight and Shadows." George C. Aid's "Chateau de Chinon" is a charming example of his work. Two etchings and four drypoints by Frank W. Benson are all interesting and characteristic studies. The architect-etcher, Andre Smith shows five etchings of decided value. A young Canadian etcher of great promise, Dorothy Stevens, contributes three etchings, Benjamin C. Brown's Venetian views, one aquatint three soft grounds, and one drypoint, are too charming to be overlooked, even in this short notice. The same may be said of Ernest D. Roth's "Theatre of Marcellus, Rome," "Santa Maria della Salute, Venice," and "Gisor." Arthur S. Covey shows four etchings, the most striking of which is possibly "The Great Wheel, South Troy." There is a handsome illustrated catalog. Further notice will be made next week.



MR. AND MRS. CUMBERLAND WILLIAMS

Attributed to Gilbert Stuart

Purchased by Mr. Jonce Ince McGurk for \$8,500.

Pennell's Munition Works Lithographs.

There is on at the Keppel Gallery No. 4 East 39 St., to March 17, 51 lithographs of munition works in England by Joseph Pennell. A feature of the display is the catalog in which all the descriptive notes are by the artist himself, while the introduction is written by Mr. H. G. Wells. It is too late a day to describe the work on the stone of this accomplished past master in the art. Suffice it to say that he depicts the exterior and interior of some of the greatest factories of war materials in England, and gives the visitor an object lesson—a grim but an absorbing one, of the marvelous and efficient labor of the British Home Guard of war workers, whose ceaseless toil is as necessary to the conduct, and please God, to the winning of the war now being waged of Humanity and Civilization versus Barbarism—as that of the men in the trenches and on the fleets.

Quite apart from the art interest and importance of Mr. Pennell's last work is its story of national devotion and sacrifice. These huge structures, their ceaseless movement, these lurid fires which he brings home to Americans are the greatest of all object lessons, and it is to be hoped will aid in reviving that American patriotism and fervor, which to many saddened Americans has appeared, the past three years, to be lost to this nation.

Wiles' Portrait of Bryan.

Irving R. Wiles' portrait of William Jennings Bryan's "Peace Plan" portrait which is to hang in the State Department building at Washington with those of such statesmen as Root, Hay, Blaine, Seward, Bayard, etc. has been received and will soon be placed.

Mr. Bryan has chosen a pose which will make his portrait particularly noticeable in the long line of sombre statesmen. He is painted with his hands extended, in action, and clutching a piece of very white paper on which the artist has lettered the words:—"Department of State. Peace Plan."

TWO STUART PORTRAITS SOLD.

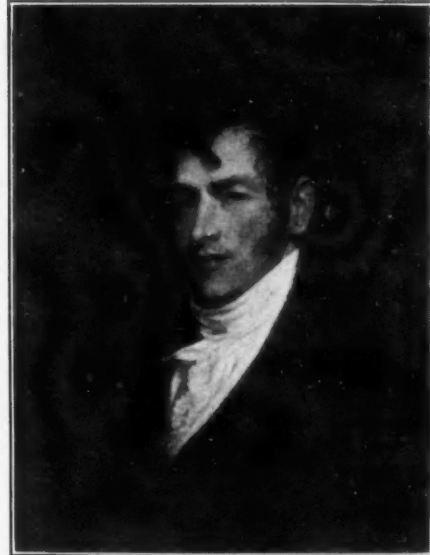
The attractive pair of portraits—those of Mr. and Mrs. Cumberland Williams, attributed to Gilbert Stuart and reproduced on this page, were secured last week from their owner, Mrs. McCoy of Maryland, from the house in Annapolis, Md. where they had long hung, together with a portrait of William Pinkney of Md., by Trumbull, and another of Mrs. Pinkney by Charles W. Peale.

The four portraits were purchased by a Mr. Jonce Ince McGurk of N. Y. who is said to be a dealer and appraiser, for the reported sum of \$8500. Mr. McGurk had been trying for sometime past to secure these portraits, especially the attributed Stuarts, and is said to have offered \$8000 for the pair a month or so ago, so that the Trumbull and Peale portraits were probably "thrown in" at the last.

The Cumberland Williams portraits first came to public notice at the Charleston Exposition of 1901-02, where they were greatly admired.

Rockwell Kent at Daniel's.

In a necessarily brief review of the display of 9 recent works by Rockwell Kent, still on at the Daniel Gallery, last week, it was not clearly pointed out how changed is the art of the man since he last publicly exhibited. In place of the strong gripping deep, if sometimes crude, metallic blues of Labrador and Newfoundland seas and skies, and virile portrayals of the stern hard life of the toilers of those far-away northern coasts and lands, the painter has, presumably through over-study of the so-called



PARIS LETTER.

Paris, Feb. 21, 1917.

No nation better than the French knows how to employ true art in the uses of commerce. Many instances of this might be stated, but just now your readers, I think, will be most interested in one that points to anticipation of renewed flocks of American visitors in France, when this unnatural war shall have come to an end. The directors of the great hotels in Paris are familiar with the passion of rich Americans for old furniture and decorations, and they also know how often the latter have been "taken in" through ignorance of the true marks of authenticity in style and epoch. A good example was set by the owners of one of the most noted of these houses before the war. Its public rooms were furnished and fitted throughout in the Louis XVI style, as exactly as it could be done by modern artists.

This, however, was not going far enough. There exist enough authentic and purchasable furnishings of the Louis XIV, XV and XVI periods to suffice for many such hotels. Only the question of cost would be most serious. Considering how liberally American patrons are willing to pay for accommodations, the hotel owners have no sound reason for hesitancy. The director of an important Paris hostelry has done even better than to fill it with Louis XV or XVI imitations and has one small parlor entirely furnished with genuine Louis XV furniture, hangings and ornaments. There is nothing in it, save the well dissimulated heating contrivances, suggestive of any other period. The dining hall is a frank reproduction of that in the Villa Aldrobrandini at Rome; but a reproduction consisting only in the assembling of pieces thoroughly authenticated, as of the same epoch and style. In many of the bedrooms, also, are pieces of genuine renaissance furniture. It is said that this initiative will be followed. If so, a visit to Paris is likely to be, even more than formerly, "a liberal education"—at least in artistic appreciation.

Toymaking a French Industry.

The French regard the making of toys as a true art, and since the war has presented the opportunity of seizing the place of the famed German toymakers in the world's markets, authoritative critics are putting greater emphasis upon it than ever. The Society of Modern French Art, organized since 1915, is paying great attention to this opportunity. The suggestion is made that the really wonderful creations of toys by French artists shall be perpetuated in the form of ceramics. While this, for the present age, would be a novelty, it would be a return to the tradition, now long neglected, of the charming bibelots that formerly were the glory of certain manufacturers of porcelain and faience at Rouen, Nevers, Chantilly, Vincennes and Saint-Cloud. For the manufacturers of the present day at Limoges, Lunéville, Nancy and Quimper, the value of the opportunity is clear.

An "Album of Dolls."

Mlle. Louise Hervieu has created an "album of dolls." The original drawings, with others, varying from the naive, the tender or the humorous, to the tragic of battle and ruin, are exhibited at the Bernheim jeune gallery. Mlle. Hervieu presents the "grandmother of dolls," the "doll of the city" and the "doll of the country," the "doll who has fallen on the floor," the "doll-soldier before the war" and a series called "the history of the bear and the pretty doll," delightfully funny. Here we have the meeting of the fair lady-doll and his Bearship, her flight, a reconciliation and the kiss that sealed it. The bear is a very pleasant little fellow, jovial and apparently of gentle manners.

Mlle. Hervieu has given character and a certain degree of expression to each of these figures, even while fully preserving their doll-like rigidity and impassiveness. But it is her other drawings that are most effective. Among these, "War Litanies for Women" will surely take a high place as works of pure artistic inspiration. In the conception there is profound psychic insight, and in the execution, naturalness and simplicity. Then there are two nude women at prayer, asking punishment for the barbarous invaders: "For our anguish and our fears, be they accursed!" and "For our violated flesh, be they accursed!" Mlle. Hervieu possesses an unusual power of reflecting the nude by the simple use of black and white. She shows strongly the influence of the primitives, but it has not prevented her from having a style, a distinction and a virility which are all her own.

Briggs Davenport.

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Antique Art at Canessa's.

In the exhibition of "Minor Arts," now on at the Canessa Gallery, 1. East 50 St., there are so many treasures of Greek, Roman, Byzantine, Gothic and Renaissance craftsmanship, that it is difficult to choose for especial mention any single object. Work of the XVI and XVII century goldsmiths, silversmiths and enamelers vies here with examples of Greco-Roman and Byzantine art. Two reproductions on page, the early French Gothic statuette of Saint Louis, and the Greco-Roman vase, unearthed at Boscoreale near Pompeii, where the frescoes sold to the Metropolitan Museum by the Messrs. Canessa, were discovered, are characteristic specimens of this interesting exhibit.



FIRST CENTURY GRECO-ROMAN
TERRA COTTA CUP
At Canessa Galleries.

The little I century terra-cotta vase or cup was intended to be used as a model for metal-workers and was doubtless reproduced in gold and silver. The XIII century Gothic figure of Saint Louis is one of the finest examples of sculpture in wood of its time and shows the influence of the best sculptures of the Rheims cathedral. It is painted in blue, with a gilded mantel, and the sceptre which evidently must have been in the right hand has been destroyed. The XIV century Virgin and Child (from the Emile Molinier collection) is another charming example of wood sculpture, and shows the characteristic qualities of Gothic art.



EARLY FRENCH GOTHIC WOODEN
STATUE OF ST. LOUIS
At Canessa Galleries.

One of the gems of the Limoges enamels is the late XIII century reliquary, showing the Virgin and Child seated on a throne.

Creek VI century, B. C., art is represented by treasures found in the tombs of Scythia, the region of the Caucasus of today, consisting in pieces in gold, bronze, silver and hard stones, such as diadems, bracelets, rings, etc., and only to be seen elsewhere in the museums of Petrograd, Moscow and Tiflis.

Of Italian XVI century jewelry from the Spitzer collection and from the collection of Guilhou of Bayonne there are a number of artistic pendants, some reliquaries in wonderful designs, delicately executed in gold, enameled, studded or hung with jewels, and showing the skill of the followers of Benvenuto Cellini.

Among the Gothic ivory carvings are some fine examples of XIV century French craftsmanship, one a portable retablo, composed of two panels which, when opened, discover two series of figures beneath carved canopies, the lower row depicting the birth of Christ, the upper the Passion. Two fine examples of XII century Byzantine ivory carving, and two early XVI century German statuettes are among the ivories.

CHICAGO.

Charles W. Hawthorne is to teach at the Art Institute school, after all, it is true, only for two months, but that is better than not at all, and everyone is glad that the negotiations which had been given up as hopeless have led to results.

The Albert Roullier galleries again demonstrate their claim to the reputation of being the best graphic art galleries in this section, through the Herman Webster exhibition of pen and pencil drawings, recently the attraction at Keppel's, N. Y. Webster's work is of special interest, because the artist is a native, a scion of one of Chicago's families.

The latest show at the Arts Club, paintings by Allen Tucker, does not come up to the standard of the previous ones, although it profits by comparison with the Glackens' exhibition. Allen Tucker is showing several post-impressionistic landscapes, some of a rather impressive mood, and a few figure-pieces which, with one exception, a girl reading, and called "A Book of Verse," are drawn in the well-known careless-like, naive mannerism of the "post-impressionist," without, however, atoning for this fault by either beauty and strength of color or power of expression.

Glackens remains a bone of contention among the visitors of the Arts Club galleries, and for once the conservative element is pleased because even the progressive artists cannot put forward any very convincing arguments for the support of this "Renoirino."

Department Stores and Art.

The local art galleries, dealing in pictures and making money out of picture frames and bric-a-brac, have been shaken out of their lethargy by the spectre of Department store competition. Marshall Field's are having an exhibition of work by members of the Provincetown Art Association, and if that does not really disturb the dealers very much, because "Young America" is as yet not very saleable, the announcement by Carson, Pirie, Scott & Co., that they will devote one room from now on, exclusively, to exhibitions of work by contemporary painters (starting with Walter Ufer), is liable to create some misapprehensions.

It is not so much the action of the big department stores in giving such exhibitions that disturb the art dealers, for they realize the tremendous power for the disseminating of a more general art interest in the community which the large organizations have which cannot but be beneficial to the dealers themselves. It is rather the manner in which these stores, used to efficient commercial methods, go about their advertising. With the exception of one local gallery (Young's) no Chicago dealer has ever resorted to any extent to the methods long adapted by all other trades, of telling the public what they have to sell.

The success which the advertising of the big stores is certain to have (and which in the case of the above mentioned gallery has already been proven) is sure to cause a readjustment of the convenient attitude of art dealers of relying on dignified "write-ups" of their shows because "art is entitled to free publicity." Art certainly is, but art dealers unfortunately do not deal always in art.

But be this as it may, the movement inaugurated by the local department stores, if well handled, is sure to benefit art and artists in Chicago.

The Municipal Art League's collection and that of the "Friends" are both installed at present in the old galleries of the Institute and enable one to make a fairly accurate survey of the best work done by present or former resident artists, as well as by contemporary and older American painters. Of the latter George Fuller is represented in the galleries of the "Friends" with an impressive composition, "Trial of a New England Witch" recently presented to the Institute.

Walter Ufer is at the height of local popularity. He received the most important (\$500—Logan) prize at the Chicago, sold several of his canvases, (the prize-winner "In the Land of Manana" to the Union League Club) and has just received an added compliment by being invited to head the list of local artists for which Carson, Pirie, Scott & Co. are arranging "one-man" shows in their art department.

The excellent exhibition of drawings by Herman Webster receives deserved attention, heightened through the fact that he is a Chicagoan by birth and that he has, (as the ART NEWS announced last week), just been mentioned for conspicuous sang-froid displayed as a driver in the Franco-American ambulance corps in France.

The last week of the Chicago show has passed. The awards including the new William Randolph Hearst \$300 prize which went in equal parts to Victor Higgins ("Pipita Passes") and Albin Polasek, have been given, and all the public and private purchases have been made.

Edward Watts Russel.

BOSTON.

The Boston Art Club "hangs out its shingle" once more—this time with a "group" exhibition and the walls are filled with paintings by members. The group consists of Henry Hammond Ahl, Clifford G. Alexander, Scott Clifton Carbee, Edmund H. Garrett, W. A. Kirkpatrick, and Henry Plympton Spaulding. The showing, a general notice of which was published last week, is highly creditable to the exhibitors, almost without exception. But was there a conspiracy on the part of the hanging committee to "kill" Mr. Ahl's wonderfully beautiful painting of twilight, called "Lingering Light," by placing next it the canvas called "Autumn?" In any case, "somebody blundered."

Meanwhile, the Art Club, with several organizations, is patiently waiting for the time when somebody will start "buying pictures" in Boston. With a tremendous automobile club and innumerable auto supply stations, in its very shadow, the Art Club may have some reason to take a rather gloomy view of art prospects. In the automobile world the "time to retire" comes around quickly—but the "time to buy that picture" seems to recede further and further into the dim distance.

At the Guild, Howard Smith, erstwhile of the Art Museum School, is having a "one-man" show that has lots of promise. He has rather a keen picture-making sense and has a little more constructive ability than many of his neighbors in the adjoining exhibition.

When that altruistic organization, the St. Botolph Club, invites strangers without its gates, to exhibit, results are always interesting. It has recently "discovered" Baltimore in the persons of the ladies Bryant and Ball, to whose work reference was recently made in the ART NEWS. The gay, frisky, intensely "modern" works of these painters (Miss Alice Worthington Ball is a native Bostonian, although long resident in Baltimore.) have given the local fraternity a little jolt of wholesome surprise. It is good for them to be waked up occasionally.

The Copley Society, which must keep up its reputation for "originality," or die in the attempt—met recently and enjoyed itself, in the solemn Boston fashion, by way of a "black-and-white party." The guests were attired, economically, as well as eccentrically, in black and white; they ate black and white food (whereof truffles formed no part) and danced (solemnly) to music read from black and white notes, by white musicians, clad in black. Oh! the post-impressionists and the futurists "had nothing on" this party for weird effects. It will go down in art circles as a howling success.

Mr. Arthur M. Hazard, of Boston, has received word from England that his large painting, "Awakening of Conscience," exhibited not long ago in his Commonwealth Avenue studio, has arrived in London, and will be shown at the Henry Graves Gallery. The picture has also been invited for the next national Canadian exhibition at Toronto.

Boston, although the center of the artistic universe (in its own eyes) has, up to date, been immune from an attack of the Blakelock fever, and the misfortune of the illustrious man have not caused local connoisseurs to lose much sleep.

But now, that to own a Blakelock is the proper thing, the present exhibition of the veteran painter's works at the Vose Gallery has caused a flutter of excitement among the gallery-trotters. This fine collection contains about a score of examples, embodying Blakelock's art in all its moods. "The Spirit of the Night" is the "star" canvas—a picture of pure beauty. It is a sad commentary on 20th century generosity that of the enormous sums paid quite recently for the canvases of this man of genius (\$20,000 for the one acquired by the Toledo Museum), so little profit has accrued to the painter's family.

The Boston Art Club is again honoring the illustrious dead and opened on Friday, a memorial exhibition of paintings by the late John J. Enneking—an occasion which brought together all the friends and confrères of the dead artist. Meanwhile, a local gallery on Newbury St. has a collection of "old masters." The Art Museum, heavy with its responsibility of being the "Mother of All the Arts," old and new, is "mothering," in a warmer glow of expansion than usual, a dear little show of the Art Students!

Heavens! Where is this new-found benevolence, this conscientious "modernism" that our Museum has begun to cultivate, going to end?

The Copley Gallery is introducing a debutante in the person of Mrs. H. D. Mears, of Hawthornish proclivities, as well as C. Scott White, one of the "middle-distance" men—a competent, unsensational, satisfactory kind of painter. Thus we see art now represented in this town, in all its stages, from the cradle to the grave, so to speak.

John Doe.

OBITUARY

Captain Alexander Lawrie.

Captain Alexander Lawrie, soldier, artist and scholar, died Feb. 15 at the Indiana state Soldiers' Home at Lafayette, Ind., from pneumonia. Twelve years ago he began the painting of portraits of all generals who served in the Civil War and had just completed the collection of 159. The portraits are now in the art gallery at the Home library. They are left as a heritage to the state and some day will be placed in the State House at Indianapolis.

He also painted portraits of Gens. Custer, Hancock, Towers and others that hang on the walls at West Point. The state provided him the materials for painting, but he received no pay for his work. The collection left the state is valued at \$150,000. He was born in N. Y. city in 1828 and served as captain of Company B, Pennsylvania Infantry.

Capt. Lawrie was not known to the public generally, but artists knew of his work. He is mentioned prominently in "Artists of the Nineteenth Century," and in the East, where he had his studio in his more active days. He was a member of the National Academy and the Artists' Fund Society.

He began his studies in the life and antique classes of the Academy of Design.

Mr. Lawrie went abroad in 1854 for three years' study. He was a pupil first of E. Leutze at Duesseldorf, then of Picot at Paris, France, and later of Italian and Greek artists at Florence, Italy. He returned to N. Y. in 1858 and opened a studio, which he operated until the outbreak of the Civil War, when he laid aside his brush and took up a gun to fight for his country.

He again took up his art work at the close of the war and had a studio in Philadelphia for some time, but was a resident of N. Y. during the better part of his professional career. Among his early paintings were: "Valley in the Adirondacks," "Monk Playing a Violoncello" and "Autumn in the Hudson Highlands."

Since 1902 he had been at the Soldiers' Home at Lafayette.

AMONG THE DEALERS.

Recent paintings by Mrs. Ellen Emmet Rand will go on exhibition today at the Durand-Ruel Galleries, 12 East 57 St., to continue a fortnight.

An exhibition of nude studies in crayon drawings by Prof. C. T. Hawley, of Syracuse University, opens today at the Print Gallery, 707 Fifth Ave., to continue until March 17. A collection of etchings by Oliver Posay will also be placed on exhibition today in the Print Gallery, to remain for two weeks.

Mr. C. H. E. Griffith, formerly of Cooper and Griffith, and who in consequence of a break down in health, has been sojourning at Saranac Lake, N. Y. for some three or four years, has happily regained his health, and has become associated with the N. Y. branch at 11 East 56 St. of the well known London art house of Harding.

Kevorkian to Have Gallery Here.

Mr. H. Kevorkian, the Persian art dealer, who sailed for London recently where his suit against his stepbrother Garabed Kevorkian, unsettled at the time he left some three months ago, is again to come up, just before his departure leased the residence No. 80 West 57 St. which, it is understood, he will convert into an art gallery.

Three of Birge Harrison's recent canvases have been purchased by public art institutions for their permanent collections, namely, "Floating Ice," for which the California Club of Los Angeles paid \$1,500; "Early Candle Light," which went to the Brooks Memorial Gallery of Memphis. "Quebec from the Harbor," acquired by the Atlanta, Ga., Art Association. The two last works were the initial purchases of the two institutions as a nucleus for permanent collections.



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Art Galleries

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Absolute Sale

by Auction of four private collections including that of

MRS. ISAAC LAWRENCE
of this city

Modern Oil Paintings and Water Colors to be sold on Thursday and Friday afternoons—March 8th and 9th AT 4 O'CLOCK. NOTICE
HOUR OF SALE.

ART AND BOOK SALES, PAST AND TO COME

Another Combination Picture Sale

A collection of modern paintings by foreign and American artists is on view at the American Art Galleries, prior to their dispersal on Thursday and Friday eve., March 8-9 next in the galleries, by Mr. Thomas E. Kirby.

Among the artists represented are Jacques (autumnal scene with sheep, from the estate of Philip Van Volkenburgh); Mauve by three examples, "The Wood Gatherer," "Shepherd and Flock" (watercolor), and "Shepherd and Sheep, Holland" (watercolor); Thaulow by "Early Spring"; Schreyer by "A Russian Courier"; de Neuville by three examples, "The Officer," "A Soldier," and "French Cavalry Soldiers"; Diaz by a woodland interior; Julien Dupré by "The Sheep and Cow Girl"; Detaille by two examples, "The News" and "A French Hussar"; and Berne-Bellecour by two examples, "Burnt" and "Flirtation"; Jules Breton by "At the Fountain"; Kowalski by "Hare Hunting"; and Van Marcke by a cattle piece.

Ernest Lawson is well to the fore in the American group, and in "The Old Mill, Winter," "Spring Idyl," "The Bathers," "High Bridge in Winter" and "Autumn Landscape." There is only one example by Homer Martin, "Autumn Landscape," evidently in the Adirondacks; and the late Arthur Hoeber is represented by four examples: Frederick Dielman by a figure piece (watercolor) "In October"; George H. McCord by "Autumn Landscape"; Leonard Ochtman by "Autumn Sunshine"; Edwin Lord Weeks by "Scene in Algiers"; Frederick Waugh by two examples; Cullen Yates by "Autumn"; George Inness by two examples, landscape and Italian Alpine view; Gustave Wiegand by "Autumn Landscape"; George H. Smillie by "Autumn in the Lowlands"; Julian Rix by a landscape; Jervis McEntee by a moonlight winter scene; William Morris Hunt by a landscape sketch; David Johnson by "The Palisades"; Eastman Johnson, by "Nest Hunting"; James M. Hart by "Midsummer"; Frank de Haven by a landscape; Paul Cornoyer by four examples; Bruce Crane by "Winter Village"; and Albert L. Groll by a small example, "Arizona Desert."

The sale has been ordered by the executors of the late Philip Van Volkenburgh, and other owners of pictures to be sold are, Mr. Victor E. Dessart, Mrs. C. C. Mills and Mr. Frederick H. Sill.

Sale of Ancient and Modern Paintings.

A large and interesting collection of paintings by ancient and modern masters is now on exhibition at the Anderson Galleries, to be sold on Wednesday-Friday eve., next inclusive. The most important part of the consignment consists of a selection from the collection of the late Mrs. Elizabeth U. Coles of N. Y., on prominent exhibition for many years at the Metropolitan Museum. Among these are Corot's "Moat," Carl Becker's "Maximilian Receiving the Venetian Embassy," Cabanel's "Queen Vashti," Diaz's "Forest of Fontainebleau," Rosa Bonheur's "Deer in the Forest," and Stuart's portrait of Washington. Among other artists represented are Murphy, Blakelock, Inness, Twachtman, Bogerts, Dupre, Meissonier, Roybet, Van Ravensstyn, Van de Velde, Sir Joshua Reynolds, Coypel, Sully and Dearth.

Inscribed Books to be Sold.

Part IV of the library of inscribed books, collected by Mr. James Carleton Young of Minneapolis, is on exhibition at the Anderson Galleries and will be sold in three sessions on March 12-13. Among the French authors represented are Bourget, Breton, Clartie, Daudet, Bance, Gautier Goncourt, Lof, Verlaine, and Zola. By Zola are no less than 24 first editions, and the sale includes many volumes, originally inscribed and presented to him.

Sale of Learmont Library.

Part I of the library of the late J. B. Learmont of Montreal, one of the finest collections of books in Canada, will be sold at the Anderson Galleries on Monday and Tuesday afts. next. It consists of XV century Mss., beautiful bindings from the libraries of Queen Elizabeth, Louis XV, Charles II, Napoleon, and other members of royal families, rare incunabula, including two leaves printed by Caxton, presentation copies including one from Queen Victoria, and rare books on America.

Sale of Objects of Art.

Dr. Russell W. Moore of N. Y. and the estate of Mrs. Elizabeth U. Coles are the principal consignors in the sale of miscellaneous objects of art at the Anderson Galleries on March 14-17 next inclusive. The collections go on exhibition Wednesday next.

A. W. Drake Antiques to be Sold.

The collection of antiques, curios and bric-a-brac, formed by the late Alexander W. Drake, for many years art director of the

Century Co., and who was well known in the art world, is on view in the American Art Galleries, preceding its dispersal on March 5-9 afts.

There are more than 1000 pieces in the sale. The collection also includes, in addition to many antique brasses, coppers and glasses, a life mask of Lincoln, with an inscription referring to Mr. Drake. Other objects are two bronze casts of Lincoln's hands; a bas-relief portrait of F. D. Millet, by Saint-Gaudens; an old "Jenny Lind" mirror, made at the time of her appearance in Castle Garden; a painted chair from the Swiss Tyrol, and an antique Chinese prayer bell.

Mr Drake spent many years gathering rare art objects and among other pieces in his collection are a large copper plaque repousse representing "Battle of the Amazons", XV century Italian church plaques, old Russian hammered copper jardinières, old Russian brass candlesticks, and examples of Turkish copper.

The furniture includes Queen Anne chairs, William and Mary armchairs, antique Spanish chairs and a number of old wood carvings.

George N. Tyner Picture Sale.

Modern American and Foreign artists were represented at a sale of a collection of paintings from the estate of the late George N. Tyner, of Holyoke, Mass., at the American Art Galleries, Feb. 23 last.

For the 62 paintings dispersed by Mr. Thomas E. Kirby, a total of \$11,465 was realized. Blakelock's "Autumn Morning" was secured by Mr. Percy Bullard for \$2,500, the top price of the sale. An ideal head by Henner brought \$1,000 and was secured by W. W. Seaman, agent, and a typical marine by Clays was purchased by Prinz Brothers, of Brooklyn, for \$600.

Other sales with titles of pictures, names of buyers and prices follow:

"Parc A Moutons," Couland, M., Fred. Loeser	\$310
"Sisters," Perrault, L. B., H. Williams	170
"Coming Flock," Van Leemputten, E., Adolph Mayer	190
"Oriental Scene," Bridgman, F. A., Fred. Loeser & Co.	410
Landscape, Van Boskerck, R. W., Knoedler & Co.	300
Landscape, Jones, H. Bolton, Williams, H.	170
"Peasant Attending Goats," Japy, L., Prinz Bros.	320
"Cattle and Landscape," Marais, A. G., T. F. Keating	370
"At Eventide," Baudoin, J., W. W. Seaman, agent	325
"Morning in Autumn, Plymouth," Bogert, G. H., Williams	210
"Willows Along the Bronx," Gay, Edward, Percy Bullard	100
"The Lightship," Moran, Edward, Prinz Bros.	160
"The Bois in Winter," Thaulow, F., W. Michel.	320
"Cardinals," Laisement, H. A., John Levy	370
"On Banks of the River," Delpy, H. C., H. Williams	120
"On the Quai," Lesur, V. H., Prinz Bros.	200
"Shepherd and Flock," Couland, M., H. Williams	115
"Willow Brook," Parton, A., McDermott	110
"Late Afternoon," Hart, Jas. M., McDonough Galleries	200
Landscape, Crane, Bruce, Wm. Kudenmeister	165
"Springtime in Conn.," Smillie, G. H., W. H. Wallace	100
"Watching the Sheep," Chaigneau, F., McDonough Galleries	100
"Sheep in Snow Storm," Schenck, A. T., Fred. Loeser & Co.	115
Landscape, Richet, L., S. R. Williams	235
"Theatre Du Vaudeville," Beraud, J., Miss R. H. Lorenz, agent	200
"Farm House," Smith, H. P., T. F. Keating	150
"Head of Young Girl," Harlamoff, A., H. Williams	165
"The First Lesson," Witt, J. H., McDermott	100

Pres't Madison's Letters Sold.

President Madison's correspondence with American statesmen and patriots, with other historical documents of great interest, from the collection gathered by the late Frederick B. McGuire, of Washington, D. C., was sold Monday eve. last at the American Art Galleries for a total of \$5,433.

In the collection were many rare items, including the original draft of a Proclamation by George Washington, an autograph letter by Washington to James Madison, an interesting autograph letter by Capt. Paul Jones and signed twice by the naval commander while on board the "Alliance," important letters written by Thomas Jefferson, and a highly-prized letter by Isaac Shelby, first Governor of Kentucky, and relating to the defence of Fort Meigs.

For the Mss. of "Home, Sweet Home," by John Howard Payne, two stanzas, each with the three-line chorus, Mr. J. F. Drake paid \$360, the highest price of the sale. A letter from Pres't Jefferson to William Lambert, with inscription on the back, with engraved portrait of Jefferson, was purchased by Mr. A. Swann, agent, for \$305. It was written soon after the retirement of Jefferson to private life, and contains a fiery denunciation of Great Britain. For a letter written by Washington to Madison, with two engraved portraits, Mr. W. M. Hill paid \$350. The early, if not the original, draft of Washington's Thanksgiving proclamation (1795), entirely in the handwriting of Alexander Hamilton, was secured by Mr. A. Swann, agent, for \$250. A letter by John Paul Jones, naval commander, with engraved portrait of Jones, was also pur-

chased by Mr. A. Swann, agent, for \$355. It is dated "Alliance Texel, Dec. 13, 1779."

For a collection of thirteen autograph letters, written by Sally Maria Theresa, Marchioness De Casa Yrujo, daughter of Thomas McKean, one of the "Signers" A. Swann, agent, paid \$225.

Sale of Americana.

At the conclusion of the sale of the McGuire collection of Americana, Monday aft. more than 125 Colonial and Revolutionary books and broadsides and other works of historical interest were dispersed for the sum of \$2,789.

In the collection were many volumes relating to the French and Indian War, early American poetry, and the Constitution of the U. S., and also New England broadsides. A dictionary of Americana, by Joseph Sabin relating to America from its discovery to the present time (1868-1892) brought \$347.50 from George D. Smith.

The "American Revolution," a Rhode Island broadside (1783) was secured by A. Swann, agent, for \$187.50 and "Proprietary Lands of New Jersey," a rare publication, (1747) went to Charles Scribner's Sons for \$160. A broadside, "Colonial Taxation, Stamp Act", (1765) was purchased by C. F. Heartman for \$137.50.

Andrew Freedman Sale.

The first session of Part II of the Andrew Freedman sale at Silos, Feb. 21, included 200 lots, for which fair prices were obtained, the total being \$3,000.

At the second session, Feb. 22, 200 lots brought a total of \$4,178. The highest price of the session, \$300, was paid by Mr. G. Farrell for a three-piece mahogany colonial suite.

At the third session 200 lots were dispersed and a total of \$3,567 was realized.

Mr. J. Hall paid \$270, the highest price, for a 10-piece mahogany Chippendale dining suite. Furniture and bric-a-brac from the H. E. Norton estate, and paintings, formerly owned by Mr. H. T. Barrows, of North Attleboro, Mass., were included in the sale.

At the fourth and final session, Feb. 24, XVII and XVIII century French and English furniture were attractive items among the 200 lots which brought a total of \$8,300.

A diamond platinum bowknot with 82 diamonds was purchased by Mr. R. Benjamin for \$300, the top price. Mr. F. Winkelman paid \$115 for a mahogany Colonial suite.

The total for the entire sale was \$19,045.

Oriental Antiques Sold.

At a sale of antique Japanese and Chinese brasses, lacquers and porcelains owned by Mrs. Oliver Ellsworth Wood, widow of Brigadier-Gen. Oliver Ellsworth Wood, military attache to Japan, 1901-1905, in the American Art Galleries Monday aft., a total of \$1,494.50 was realized.

A massive brass koro on a globular stand, went to Mrs. Schelling for \$125, the highest figure of the sale.

Sale of Paintings at Silo's.

An exhibition of paintings from several estates, and including the collection of Mr. Isaac Lawrence, son of the eminent jurist, William Beach Lawrence, of Rhode Island will open at Silo's Fifth Avenue Galleries, Monday prior to sale on the afternoons of March 8 and 9.

A notable feature of the collection is the full length portrait of "La Follette," by Spiridon, a companion piece to the artist's famous "Frou-Frou." The sale will be conducted by Mr. James P. Silo.

Sale of Barye and Mène Bronzes.

The collection of Barye and Mène bronzes and other art objects in the collection, formed by the late Frederick B. McGuire, for many years Director of the Corcoran Gallery, Washington, D. C., was sold Monday afternoon at the American Art Galleries, for a total of \$4,859.

Barye's equestrian statuette of "Charles VI, King of France," was purchased by Mr. W. Williams for \$775, the highest price of the sale. Barye's "Bull on the Defensive" was secured by Col. Jacob Ruppert for \$520, and "Stallion Advancing" went to W. W. Seaman, agent, for \$425.

Other sales were:	
"Stag in Sight of His Rival," Barye, Col. Jacob Ruppert	\$380
"Lion Smiting Serpent," Barye, Knoedler & Co.	280
"Jaguar at Gaze," Barye, Knoedler & Co.	260
"Gen. Daniel Morgan," J. Q. A. Ward, E. M. Taylor	280
"English Setter," Barye, Roger Taylor	205
"Race Horse," P. J. Mène, H. H. Benkard	140
"Walking Pheasant," P. J. Mène, Col. Jacob Ruppert	110
"Pheasant on the Alert," P. J. Mène, W. Williams	110

Halsey Etchings and Engravings.

At the first session of a sale of examples of XIX century etchers and engravers representing the sixth division of the Halsey

collection at the Anderson Galleries, Monday eve. last, a total of \$8,655 was realized.

"The Music Lesson" and "The Garden Party," by S. Arlent Edwards, after Lancelotti, signed artist's proofs, brought the highest price of the evening, \$490 from C. Tucker. H. Butler paid \$225 for the same engraver's "Nature" (The Calmady children), after Lawrence. Another Arlent Edwards' color print, "Marie Louise," after Nattier, was purchased by C. Tucker for \$275. G. D. Smith bought Samuel Cousins' "Countess Gower and Daughter," a fine mezzotint after Lawrence, (considered one of the artist's best productions), for \$160. Two other Edwards' color prints, "Portrait of the Engraver," after Naegele, and "Lady Hallett," after Gainsborough, went to H. Blank for \$155 each. Samuel Cousins' "Miss Bowles" (Love me, love my dog), mezzotint after Reynolds, was also acquired by H. Blank for \$150. The Braus Galleries Arlent Edwards' "La Belle Ferronniere," after da Vinci, for \$140. G. D. Smith bought another Arlent Edwards, a "Madonna," after Pietro Perugino, for \$215. "A Visit to the Boarding School," after George Morland, brought \$200 from M. Duke.

At the second session Feb. 27 more than 220 rare prints brought a total of \$8,600. Seymour Hayden's "Shere Mill Pond" brought the highest price of the session, \$900, paid by Knoedler & Co. Another Seymour Hayden, "An Early Riser," was purchased by A. Roullier for \$650. A signed artist's proof of Hedley Fitton's "Rose Window" went to Knoedler & Co. for \$325, who also purchased "Madame Lebrun and Child," after Vigée Lebrun for \$205, and "Limburg on the Lahn," by Haig, for \$165. J. F. Drake bought for \$270, Haig's "Le Mont St. Michel," and A. W. Clarke paid \$250 for Arlent Edwards' "George Washington," after Stuart.

Etchings by Whistler proved an interesting feature of the third and concluding session of the sale on Wednesday night, at the Anderson Galleries.

More than 200 prints brought \$7,179, making \$24,434 for the three sessions.

For the sale of the six parts of the Halsey prints to date a total of \$348,500 has been realized.

"The Limeburner," a Whistler print, brought \$550, the highest figure of the sale, from F. Keppel & Co. "Black Lion Wharf," another print by Whistler, went to J. F. Drake for \$250. "Rotherhithe," a Whistler print (Thames series), was secured by J. J. Saks for \$305.

Other sales were: "Darby and Joan," etching by W. Boucher after W. Dendy Sadler, Max Williams, \$260; "The Last Supper," line engraving by Raphael Morghen after da Vinci, F. Meeder, \$200; "Lady Smyth and Children," mezzotint, by S. E. Wilson, after Reynolds, M. Knoedler & Co., \$190; "Thames Police," print by Whistler, of Thames set, J. F. Drake, \$225.

Huntington-Bixby Book Sale.

Rare books, manuscripts and autographs from the collections formed by Messrs. Henry E. Huntington of N. Y., and William K. Bixby of St. Louis, including scarce first editions of volumes by noted authors were dispersed at the first session of a four day's sale, Monday aft. at the Anderson Galleries. Many of the books in the Huntington library were formerly in the collections of Messrs. McKee, Poor, Chamberlain, Church, Arnold, Hoe and Halsey, and cover a wide range. For the 291 items at the first session a total of \$5,943.25 was realized.

"The Birds of America," by John James Audubon, with 500 colored plates of birds brought \$460, the top price from Mr. P. Wolf. "Fanshawe," by Nathaniel Hawthorne, a first edition, and described as the author's scarcest work, and written while a student at Bowdoin College, was sold to Mr. George D. Smith for \$435, who also secured a first edition of the poems of Ralph Waldo Emerson, a scarce copy, for \$390. "The Annals of Sporting, and Fancy Gazette" (a magazine) (London, 1822-88), with 156 colored and plain plates by Alken, Cruikshank, and other well known artists, for \$375, and a rare copy of Richard F. Burton's "Arabian Nights" for \$410.

The second session, Tuesday afternoon, brought a total of \$11,941.10. Audubon's "Birds of America," an exceptional fine copy of the original edition of this work, proved the feature of the sale, provoked spirited bidding and brought \$3,500 from George D. Smith, the top price.

A remarkable set of the Waverly novels, by Scott (first edition), 74 volumes (Edinburgh 1814-1832), brought \$1,420, and also went to George D. Smith, who also purchased the original Ms. of the Orderly Book of Adjutant Francis Tufts, of the 8th Mass. Regiment, August 10-October 27, 1780, a (Continued on Page 8)

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EXHIBITIONS.**

G. H. Ainslie Studios, 615 Fifth Ave.—Twenty-five Paintings by George Inness, through Mar.
American Fine Arts Society Galleries, 215 W. 57 St.—National Academy of Design, 92nd Annual Exhibition, Mar. 17—Apr. 22.
Arden Galleries, 599 Fifth Ave.—Paintings by Cézanne, to Mar. 26.
Ardsley Studios, 110 Columbia Heights, Brooklyn—Works of Art by Daumier, Marsden Hartley and Morton L. Schamberg, through Mar.
Arlington Galleries, 74 Madison Ave.—Scottish Pictures by C. L. Mitchell, Mar. 5-17.
Art Alliance of America, 45 E. 42 St.—Interior Decoration, to Mar. 15.
Berlin Photo Co., 305 Madison Ave.—Works by James Weiland, to Mar. 10.
M. Robert Boss Galleries, 3 W. 47 St.—Pictures by Raphael Kirchner.
Bourgeois Galleries, 668 Fifth Ave.—Pictures and Sculptures by French-American Artists, to Mar. 10.
Braun et Cie Galleries, 13 W. 46 St.—Landscapes and Etchings by Stephen Parrish, to Mar. 9.
Brooklyn Museum—Early American Art, to Mar. 11.
Catherine Lorillard Wolf Art Club, 802 Broadway (10 St.)—Annual exhibition, through Mar.
City Club of New York, 55 W. 44 St.—Pictures by C. T. Chapman, to Mar. 14.
Cosmopolitan Club, 133 E. 40 St.—Works by six Fellows of the American Academy in Rome, to Mar. 11.
Daniel Gallery, 2 W. 47 St.—Rockwell Kent's New-foundland Paintings and Drawings; Oils by Gus Mager, to Mar. 12.
Dreicer & Co., 360 Fifth Ave.—Chinese Porcelains Durand-Ruel Galleries, 12 E. 57 St.—Paintings by Mrs. Ellen Emmet Rand, to Mar. 17.
Ehrich Galleries, 707 Fifth Ave.—Paintings by Copley, Stuart and Rembrandt Peale, to Mar. 17.
Ferarigil Gallery, 24 E. 49 St.—Pencil and Wash Drawings by American Artists, to Mar. 15.
Folsom Galleries, 396 Fifth Ave.—California Landscapes by Francis S. Dixon, to Mar. 17.
Gamut Club, 69 W. 46 St.—Paintings by 10 American Artists, to Mar. 10.
Gorham Galleries, Fifth Ave. and 36 St.—Sculptures by Mario Korbel, to Mar. 27.
Goupil Galleries, 58 W. 45 St.—Oils by Eliseo Meifren, to Mar. 10. Portrait Drawings by Elizabeth Howell Ingham, Mar. 5-17.
Kennedy & Co., 613 Fifth Ave.—Naval Prints.
Keppel & Co., E. 39 St.—Lithographs by Joseph Pennell of English munition works, to Mar. 17.
Knödler & Co., 556 Fifth Ave.—Important Exhib'n of contemporary American Paintings, to Mar. 23.
Lewis & Simmons, 605 Fifth Ave.—The Denbigh Van Dycks.
Little Gallery, 15 E. 40 St.—Hand-Wrought Jewelry by Margaret Rogers, Mar. 5-17.
Macbeth Galleries—Paintings by Richard E. Miller, Chauncey F. Ryder and Charles H. Davis, to Mar. 20.
MacDowell Club, 108 W. 55 St.—Paintings and Sculpture by American Artists, to Mar. 11.
Metropolitan Museum, Central Park at 82 St. E.—Open daily from 10 A. M. to 5 P. M., Saturdays until 10 P. M., Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25c., free other days.
Mitch Galleries, 108 W. 57 St.—Recent Paintings by Martin Borgard, to Mar. 23.
Modern Gallery, 500 Fifth Ave.—Watercolors and Drawings by Daumier, Toulouse-Lautrec and Constantin Guys, to Mar. 12.
Montross Galleries, 550 Fifth Ave.—Annual Exhib'n of the Ten Americans, Mar. 6-27.
Museum of French Art, 599 Fifth Ave.—War Pictures, by Duvent.
National Arts Club, 119 E. 19 St.—Etchings, under the auspices of the American Institute of Graphic Art, to Mar. 23.
New York Public Library—Print Galleries. Making of a Wood-Engraving. Mezzotints. Making of Prints. Stuart Gallery. Chiaroscuro Prints. Recent Additions.
Photo-Secession Gallery, 291 Fifth Ave.—Futurist Paintings, Drawings and Etchings, by Gino Severini, Mar. 6-17.
Print Gallery, 707 Fifth Ave.—Studies of the Nude in crayon by Prof. C. T. Hawley, and Etchings by Oliver Posgay, Mar. 3-17.
Ralston Galleries, 567 Fifth Ave.—Portraits by American Artists, through Mar. 10.
Reinhardt Galleries, 565 Fifth Ave.—Portraits by Mrs. Leslie Cotton, to Mar. 15.
Satinover Galleries, 3 W. 56 St.—Old Masters.
Scott and Fowles, 590 Fifth Ave.—Sculptures by Elie Nadelman.
Whitney Studio, 8 W. 8 St.—Decorative Art, by Society of Friends of the Young Artists.
Woman's University Club, 106 E. 52 St.—Paintings of Gardens by Mary Helen Carlisle, Medallions by Alice Dougherty Goodrich, Sculpture by Helen Sahler, Mar. 16 to Apr. 14.

CALENDAR OF AUCTION SALES.

American Art Association, Madison Square South.—Important and interesting collection of Antiques, Curios and Bric-a-brac, formed by the widely-known connoisseur, the late Alexander W. Drake, for many years Art Director of the Century Co. To be sold, at 11 A. M. Mar. 5-9 inclusive. Exhib'n to dates of sale.
Collection of Modern Paintings by Prominent Artists of the Foreign and American Schools, belonging to the estate of the late Philip Van Volkenburgh, other estates and several private owners. To be sold eve's Mar. 8 and 9. Exhib'n to dates of sale.
Very Important Collection of Japanese Color-Prints,

Rare and Beautiful Impressions by the Great Masters, forming the private collection of the Japanese "Expert" and Recognized Authority on Ukiyoe Prints, K. Hirakawa, of Tokio. To be sold eve's Mar. 12 and 13. Exhib'n Mar. 7 to dates of sale.
Anderson Galleries, Madison Ave. at 40 St.—Collection of ancient and modern Paintings, consigned by Dr. Russell W. Moore, Mrs. Harriet Fay Potts, and others, including a selection from the collection of the late Mrs. Elizabeth U. Coles, many of whose paintings by Corot, Becker, Diaz, Bonheur, Stuart and other artists were long on exhibition at the Metropolitan Museum. Now on exhibition to sale Mar. 7-9 eve's inclusive.
Part I of the library of the late J. B. Learmont of Montreal, now on exhibition to sale on Mar. 5-6 eve's including XV century Mss. of Incunabula, Bindings from Royal Libraries, and Rare Books on America.
Silo's Fifth Avenue Galleries, 45 St. near Fifth Ave.—Paintings from several estates, and including the coll'n of Mr. Isaac Lawrence, of N. Y. and Newport, at 11 A. M. Mar. 8 and 9.

ART AND BOOK SALES.

(Continued from Page 7)

work of unusual historical interest, for \$1,050. It contains an account of the treachery of Benedict Arnold, his escape, the capture of Major Andre and his trial, and sentence.

Other sales of interest were as follows:

"Poems by Edgar Allan Poe," second edition, excessive rarity, published by Elam Bliss, 1831, George D. Smith, \$850
"Jorrock's Jaunts and Jollities," by Robert Smith Surtees, a copy of the extremely rare first edition, George D. Smith, 200
"New Arabian Nights," by Robert Louis Stevenson (first edition), two volumes and scarce, J. F. Drake, 235
A letter from William Cullen Bryant to his brother regarding a loan requested of the poet by a friend in Michigan, and portrait, two pieces, W. M. Hill, 250
"Renaissance in Italy," by J. A. Symonds (first edition), J. F. Drake, 110
"Walt Whitman," a study, by J. A. Symonds (first edition), Gabriel Weiss, 113
"Poems on Slavery," by H. W. Longfellow (scarce, first edition), E. P. Dutton & Co., 135

At the third session Feb. 28 war letters written by Gen. Grant, and a rare set of letters from the pen of Nathaniel Hawthorne brought a total of \$4,283.45.

Some 33 holograph letters by Hawthorne with engraved portraits brought \$2000, the top price of the sale, from W. H. James. In the group were letters to Hawthorne and his family from Emerson, Whittier, Bret Harte, Browning, Eugene Field and Irving.

Thomas Jefferson's household account book, dated from December 12, 1805 to Mar. 10 1809, during his second term as President, while he was living in the White House, went to George D. Smith for \$1,025.

Other sales of interest follow:

Original Ms. of "The Best Authority," by Charles Dickens—bound with a copy of "Household Words" June, 1857—Gabriel Weiss, \$850
Original autograph Ms. of the novel, "Confidence," by Henry James, signed four times—Gabriel Weiss, \$650
A letter from Robert Burns, dated Sept. 1, 1786, to his friend John Richmond, written at the time of his intended departure to the West Indies—W. H. James, \$500

Rare Mss. of Charles Lamb and drawings by Thackeray were features of the fourth and final session, Thursday aft. More than 260 lots brought the total sum of \$19,961.25, and for the four sessions a total of \$52,129.05 was realized. Twenty letters and Mss. by Charles Lamb brought a total of \$4,625, and 31 pencil sketches by Thackeray went to G. D. Smith for \$2,650, the top price of the session.

Moore Sale of Chinese Rugs.

The first session of a sale of ancient Chinese rugs (Chien Lung), decorative scroll paintings and other examples of the weaver's art gathered by Mr. Frederick Moore in the Orient was held in the Anderson Galleries, Feb. 23, when for 150 examples of early weavings and pictures a total of \$5,118 was obtained.

A dragon temple hanging (Chien Lung) of Imperial yellow was purchased by Mr. E. H. Scheffer for \$260, the top price of the sale. For an old rug in blue and discolored

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white (Tau Kuang) Mr. G. H. Kinnicutt paid \$235, and another ancient rug in Imperial yellow (Chien Lung) went to Mr. J. A. Borden for \$110.

At the second and concluding session, for more than 150 lots from the Orient, a total of \$7,016.50 was netted, making a total of \$12,134.50 for the two days' sale.

A ceremonial square (Chien Lung) was purchased by Jones & Brindisi for \$450, the highest figure of the sale.

For a rug of the hundred antiques (Chien Lung) Mr. D. Dows paid \$220, and the same buyer also secured a coral colored rug (Chien) for \$185.

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Sale of Benguiat Textiles.

At the first session of the sale of antique
textiles in the Vitall and Leopold Benguiat
collection Feb. 22, at the American Art Gal-
leries, 180 lots were dispersed for a total
of \$15,690. For a set of four Louis XIII
jardiniere velvet curtains Mr. Edson Brad-
ley paid \$800, the top price. A XVII cen-
tury Brussels tapestry, the center occupied
by a Tenier's subject of two Flemish peas-
ants, went to Mr. M. L. Jelinek for \$660.
Jardiniere velvet center-pieces from Gen-
oa, Spanish embroidered banners, copes and
chasubles were offered at the second ses-
sion at the American Art Galleries, Feb. 23.
The 169 lots dispersed brought a total of
\$18,212.50. A Flemish verdure XVI cen-
tury tapestry panel was purchased by Mr.
M. L. Jelinek for \$1,275, the highest price
of the session. Another Flemish XIV cen-
tury tapestry panel went to Mr. L. D. Arm-
strong for \$1,200.

Other sales were:

Pair of embroidered portieres (XVII century
Italian), Mrs. Frank B. Keech, \$450.
Set three petit point panels (XVII century Italian),
Mrs. J. D. Maguire, \$450.
Set six petit point panels (XVII century Italian),
Mrs. Rostchild, \$630.
Set three petit point panels (Italian XVII century),
Mrs. Guggenheim, \$450.
Pair embroidered dalmatic fronts (Spanish XVII
century), Mr. Khouri, \$300.
Pair embroidered borders (Flemish XVI century),
Mr. Edson Bradley, \$220.
Embroidered border (Spanish XVII century), Mr.
Edson Bradley, \$210.
Embroidered chasuble, stole, maniple and pale
(Italian XVII century), Mrs. Frank B. Keech, \$240.
Silk brocade cope (French of Louis XV), Mrs.
Frank B. Keech, \$200.

At the second session on Feb. 23, more
than 169 objects brought a total of \$18,812.50.

At the third and concluding session,
Feb. 24, 163 lots of antique textiles yielded
a total of \$73,525, and for the three days'
sale, a total of \$108,027 was realized.

For the "Telemachus" tapestry (early
XIX century Gobelins) depicting the ad-
ventures of Telemachus, as told by Fenelon
in "Telemaque," on the island of Cyprus,
Mr. S. Sims, acting for a prominent local
collector, paid \$13,200, the top price of the
session.

Two Brussels tapestries, companion panels, William
McNair, \$1,300.

Embroidered Italian XVI century royal throne can-
opy, Edson Bradley, \$1,400.

Cut velvet Venetian XV century portiere, Miss R.
H. Lorenz, agent, \$1,650.

Cut velvet Italian XVIII century prayer rug, Miss
R. H. Lorenz, agent, \$1,300.

Embroidered Spanish XVI century altar frontal,
Mr. Feffercorn, \$1,000.

Embroidered frontal (Brugois in Renaissance style),
Edson Bradley, \$675.

Cut velvet Genoese XVI century altar frontal,
J. K. Johns, \$450.

Embroidered Spanish XVI century velvet cope,
Charles of London, \$900.

Embroidered Spanish XVI century velvet chasuble,
J. K. Johns, \$525.

Embroidered Venetian XV century velvet chasuble,
J. K. Johns, \$380.

Other sales of note were:

Gobelins tapestry, brought here by the then Am-
bassador from France, Prevost Paradol, 60 years
ago, Mr. J. K. Johns, \$7,000.

Brussels XVI century tapestry, "Judgment of Solo-
mon," M. J. Baxter, \$4,900.

Brussels XVII century tapestry, "Crowning of
King David," A. S. Lehman, \$3,300.

Flemish XVI century tapestry, "The Feast," F. J.
Armstrong, \$3,100.

Brussels XVI century tapestry, "Fountain of
Youth," Otto Bernet, agent, \$4,100.

Flemish XVI century tapestry, Hunting scene, M. J.
Baxter, \$5,000.

Mt. Vernon Buys Wash'n Relics.

Washington relics preserved during sev-
eral generations in the family of Col. Philip
Marsteller, member of the Constitutional
Convention of July 1776, second officer in
command of the First Battalion of Lan-
caster County, Pa., Forage Master in 1780,
were sold at Stan. V. Henkels' Rooms,
Phila. Feb. 20-21. Of equal historical
value was a collection of relics dispersed
at the same sale, consisting of personal prop-
erties of George and Martha Washington
and of President James Monroe's family,
together with a number of colonial por-
traits, antique furniture and jewelry, for
the account of Mrs. Hortense Monroe
McIntire, a descendant of President Mon-
roe. A branch of his family married into
the Washington family and in that way these
articles came by inheritance to the owner
offering them. Certificates of genuineness
were given to the purchasers of the im-
portant items among the relics.

Lossing mentioned in his description of
the "Home of Washington," that, fifty years
ago very few articles of the personal prop-
erty of Gen. Washington remained at Mt.
Vernon, most of them having been dis-
tributed, according to the directions of his
will, and the remainder sold, mainly to mem-
bers of the family. Many things have been
acquired subsequently through the efforts
of the Ladies Association of Mount Vernon,
organized for this purpose, and whose rep-
resentative was present at this sale, and a
successful bidder at \$2500 for a set of draft-
ing instruments used by Washington in
drawing the plans of surveys made by him
in his youth. His brass studded leather
trunk, used in his Revolution campaigns
fetched \$400, and the original Ms. book of
sales of cattle and other property at Mount
Vernon in 1800-1-2 was purchased by the
same association for \$200.

The Book of Common Prayer used by
Washington, no doubt while attending ser-
vices in Christ Church, Alexandria, Va. in-
ventoried by the appraisers of his estate,
was sold to Mr. Grassberger of Phila. for
\$425. Martha Washington's wedding veil
went to the Rosenbach galleries at \$425. Her
needle book brought \$155, Nellie Custis'
silk gown \$65, and Martha Washington's

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veiling, worn when she sat to Gilbert Stuart,
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A round gold blue-enameled locket, con-
taining a lock of Washington's hair from the
estate of the late S. Maxwell McIntyre, in-
herited through his family from Gen. George
Clinton of N. Y. was acquired by Brentano's.
A fine mahogany Chippendale chair used
by Washington in the Executive Mansion,
was sold to Mr. Clarke, agent, of New York,
for \$360, as were twelve solid silver dinner
forks belonging to Pres't Monroe for \$115.
A lace florence of Martha Washington's
cloak fetched \$300 from Mr. Mike, a N. Y.
agent. Mrs. James Monroe's filigree gold
tiara set with twenty-one large and thirty-
six smaller amethysts was sold to the Ro-
senbach's for \$275, and her topaz necklace
to Mr. Hertle for \$135.

A beautiful miniature by James Peale of
Mrs. Hay, daughter of President Monroe
went to Mr. Max Williams, at \$635. Miss
Coyle was the purchaser at \$61 of a pair of
fine old flint-lock brass barrelled pistols,
formerly the property of Washington Bas-
sett, whose wife was granddaughter of the
General's sister. Washington's mahogany
Chippendale dressing glass was sold to Mr.
Williams for \$100. Mr. Wm. Simes was the
purchaser of Washington's copy of Varlo's
Husbandry, at \$54 and his Lowestoft dinner
plate at \$45. A fine portrait of Hortense
Eugenie de Beauharnais, Queen of Holland
and Mother of Napoleon III, by Baron
Gerard, was sold to Mr. Bonaventure of
New York.

Prof. Farina's Old Masters Sold.

The sale of old masters of the Florentine,
Bolognese, Roman Neapolitan, Venetian and
Flemish schools from the collection formed
by Prof Pasquale Farina at the Phila. Art
Galleries, Feb. 22-23 resulted in a total of
about \$21,000. The highest price was \$6000
paid by Mr. McBeath for a large canvas
(37½x56) the "Martyrdom of St. Andrew"
by Francesco Solimena. Mr. Henderson se-
cured a panel of the Rembrandt School
(28½x45) "Lot's Wife" for \$1750. "Pres-
entation in the Temple" and "The Vow"
by Leandro Bassano went for \$450 and \$425
respectively to the same purchaser, Mr.
Ambuze. A fine panel (24x36) a "Cruci-
fixion" of the XVI century North Italian
School rescued from use as a bread mix-
ing board by Prof. Farina, fetched \$350,
from Mr. Justice.

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